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## Sources of Thirteenth-Century English Polyphony: Catalogue with Descriptions

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This document is a work in progress. It was uploaded for the first time in September 2012, and the present version is the first. The author welcomes comments, additions, and corrections ([plefferts1@unl.edu](mailto:plefferts1@unl.edu)).

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## SOURCES OF THIRTEENTH-CENTURY ENGLISH POLYPHONY: CATALOGUE WITH DESCRIPTIONS

Peter M. Lefferts

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## INTRODUCTION

The intent of this document is to describe the sources of thirteenth-century English polyphonic music that are of thirteenth-century English origin. The few major exceptions will be detailed below. Given the paucity of written sources of any kind of polyphony from before ca. 1200, and the few examples of thirteenth-century English polyphony in manuscripts of non-insular origin or in sources from after ca. 1300, this is close to being a record of all the known English polyphony composed before ca. 1300. I am indebted to Profesor William J. Summers of Dartmouth College for many of the particulars of the descriptions to follow.

As an area of scholarly research, thirteenth-century English music, whether sacred or secular, monophonic or polyphonic, has long languished in the shadow of the admirable achievements of musicians in thirteenth-century France. Yet it was precisely in this century that the homogeneity of Anglo-French intellectual and high art culture across northern France and England most decisively began to fragment in a process of "subregional differentiation."<sup>1</sup> This process is much better understood in respect to manuscript illumination, sculpture, stained glass, architecture or the academic

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<sup>1</sup>See Thomson (1983), 4. For more detailed discussion of the relationship of French and English repertoires, see especially Everist (1992) and Losseff (1994).

achievements of the nascent English universities, for instance, than in respect to music. In the thirteenth century, particularly in the realm of sacred polyphony, the music of English high culture achieved its autonomy, developing into a polyphonic corpus of brilliant diversity and singular musical value as it diverged from the common international (i.e., Anglo-French) repertoire in respect to most features of this art form: texture, melody, harmony, counterpoint, rhythm, constructive devices, form, genre, and notation.<sup>2</sup>

Neglect of the thirteenth-century polyphonic English repertoire in favor of the French has many causes, including the anonymity of its insular composers, its religious subject matter and performance milieu, and the vagaries of academic fashion in the twentieth century. Above all, however, has loomed the problem of sources of English music, which are large in number but extremely fragmentary as a rule. They yield few clues about size, ordering of contents, provenance, or age. Moreover, only a small fraction of the musical compositions they document are integral works or damaged but restorable; the great majority are represented by isolated pages or smaller strips and patches containing tantalizing but unperformable portions of single voices or irregular segments of works in score. Fortunately, reproductions of most of these sources are now available as highly detailed color digital images stored in the Digital Image Archive of Medieval Music (DIAMM) at Oxford University, accessible on the internet, as of this writing, at [www.diamm.ac.uk](http://www.diamm.ac.uk). One caution, though. The DIAMM identifications of individual leaves, where it differs from those used here, have yet to be entered into this document's manuscript descriptions.

Manuscript descriptions are for the most part presented below in order by library and shelf mark, as in RISM or DIAMM, with bibliographic references mostly to material that post-dates the relevant RISM entry. The descriptions aim to make more emphatic than heretofore those instances when two or more distinct medieval sources are housed under a single modern shelf mark (as for example, in London, British Library, Harley 5958 or Princeton, University Library, Garrett 119). Further, re-analysis

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<sup>2</sup>Recent broader overviews of English musical developments in this period include Crocker (1990), Caldwell (1991), and Lefferts (1991). More specialized studies include Wibberley (1976), Lefferts (1986), Malyshko (1989), and Losseff (1994). PMFC XIV (1979) is a recent edition of the restorable pieces and major fragments. For a succinct typology of polyphonic genres, see Sanders (2001d). Lefferts (1986) has lists of thirteenth-century polyphonic motets, conductus-rondellus, voice-exchange pieces, and troped chant settings. Losseff (1994) has tables and appendices cataloguing sources, pieces, and concordances.

of the sources has sometimes necessitated amendments to previous inventories and descriptions. We occasionally reverse recto and verso, re-arrange folios (as in F-Tours 925, D-Göttingen Theol. 220, and Reconstruction III) or conflate leaves from different locations or hosts (as in Canterbury, Cathedral Library 128/8 + 128/71; Oxford, Bodleian Library, Rawlinson C. 400\* + Lat. liturg. b.19; and Reconstructions I, II, and III) in order to re-associate leaves or even to reconstruct a dismembered or disordered original as best as possible. This will always be signalled explicitly.

## EXCLUSIONS

Omitted here by definition are all English sources of polyphony from before the thirteenth century. These are indeed few in number: the late tenth-century organa of the Winchester Troper (Cambridge, Corpus Christi College, 473)<sup>3</sup>; a late eleventh-century discant setting from Canterbury (Oxford, Bodleian Library, Bodley 572)<sup>4</sup>; and a twelfth-century discant setting from Winchester in the Downpatrick gradual (Oxford, Bodleian Library, Rawlinson C. 892).<sup>5</sup> Also not described is the 'Younger' or 'Later' Cambridge Songbook (Cambridge, University Library, Ff. i. 17 (1)), a source of ca. 1180-1230 the question of whose provenance has been controversial, but whose most recent editor (Stevens 2005) decided in favor of English origin.<sup>6</sup> See also Hartzell (2006), a catalogue of manuscripts written or owned in England up to 1200 containing music.

Sources of the thirteenth century that are excluded are more diverse. The most significant are some Notre-Dame notation, above all. Passed over silently are some Notre Dame ghosts, which are books now lost but for which documentary evidence exists.<sup>7</sup> Nor will further mention be made of two significant British manuscripts of conductus and motet texts, both without musical notation, in the Bodleian Library at Oxford, namely, Additional A 44 and Rawlinson C. 510. At the same time, the famous "Notre Dame" manuscript W1 (Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf.

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<sup>3</sup>RISM B/IV/1, 453-64; facs. Frere (1894), EEH, pl. II-VI, Rankin (2007).

<sup>4</sup>RISM B/IV/1, 532-33; facs. EBM III, pl. XVI and EEH, pl. I.

<sup>5</sup>RISM B/IV/1, 573; facs. EBM III, pl. LXIV.

<sup>6</sup>RISM B/IV/1, 485-86; facs. PMMM 17, and also EEH, pl. XXV-XXX. See also Lütolf (1970), 1:46-77 and note the remarks by John Stevens in Fenlon (1982), 40-44 and Stevens (1986), 514. Stevens (2005) is an edition and commentary with full facsimile.

<sup>7</sup>For Notre Dame ghosts of probable English origin or ownership, see Baltzer (1987) and Wathey (1988).

628 Helmst.), from St. Andrews, which is the only almost-integral British music codex to survive from the century, is included below only in a kind of “stub” entry.

No more will be said about the Bridport ghost (which may have been in any event a fourteenth-century source).<sup>8</sup> Also set aside are the four thirteenth- and fourteen-century polyphonic settings of the hymn Nunc sancte nobis in English sources: Cambridge, St. John’s College, 102 (D.27), fol. 141; London, British Library, Harley 4664, fol. 182; London, British Library, Royal 2. D. XXII, fol. 109; and Oxford, Corpus Christi College, 134, fol. 73-73v.<sup>9</sup> And also omitted are two sources of mass ordinary settings generally regarded as continental, but that Luther Dittmer or Max Lütolf have suggested may be English, namely, Paris, Bibliothèque Nationale de France, lat. 11411 and lat. 15129.<sup>10</sup>

Another category of sources not further identified or described here is those sources of similar age but foreign provenance that contain relevant English polyphony, such as the Montpellier Codex (Montpellier, Bibliothèque Interuniversitaire, Section Médecine, H196). Thus if a piece has hallmarks of an English origin but does not survive in any English source, we do not enter it here. While that does not affect too many possible candidates among motets surviving solely in non-insular sources, the impact is significant for the conductus. The issue of how many conductus surviving exclusively in non-English sources may be of insular origin rapidly gets very contentious, and will not be further developed here, so suffice it to say that there may be 13th-century English conductus surviving only abroad that are not to be found below.

Finally, we omit fourteenth- or fifteenth-century sources transmitting later copies of thirteenth-century music.<sup>11</sup> One lesser known example is a fragment, now in

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<sup>8</sup>On Bridport, see Wathey (1988) and Wathey, RISM suppl., 25-26.

<sup>9</sup>On the voice-exchange hymn Nunc sancte nobis in general, see RISM B/IV/I, 21-22. On these sources individually, see the same volume, pages 482 (Csjc 102), 508 (Lbl 4664), 511 (Lbl XXII), and 580-81 (Occ 134). For a facs. of Lbl 4664, fol. 182, see EEH, pl. XXXIX. For a description of Csjc 102, see also Fenlon (1982), 81-84, with facs. on 82.

<sup>10</sup>For Pn 11411, see RISM B/IV/1, 414-16; facs., PMMM 4; and see also Lütolf, 1:244-47. For Pn 15129, see RISM B/IV/I, 418-19; Lütolf, 1:248-54; and facs. Lütolf, pl. XXXI-XXXII.

<sup>11</sup>For thirteenth-century polyphony surviving into the fifteenth century, see the music examples on fols. 34v-36 of Cambridge, Corpus Christi College, 410, in a fifteenth-century copy of Walter Odington's De speculatione musice, particularly in respect to the characteristically English three-voice rondellus Ave mater domini (fol. 34v). On this

Cortona, that is likely of fourteenth-century continental origin, which contains an English motet on Becket that, judging by its notation, may have been composed in the late thirteenth century.<sup>12</sup>

## INCLUSIONS

At the earlier boundary, we include three sources of the late twelfth or earliest thirteenth century---London, British Library, Burney 357, London, British Library, Harley 524, and Dorchester, Dorset Record Office, PE/NBY/MI 1---although the Younger Cambridge Songbook, of similar age, is not included here (as noted above).

There are no firm guidelines representing a scholarly consensus on how to draw the line ca. 1300.<sup>13</sup> For inclusiveness, two manuscripts of the late thirteenth or early fourteenth century (precise dates controversial) which were reproduced in EECM 26 as fourteenth century sources---London, Westminster Abbey, 33327 and Oxford, Bodleian Library, Rawlinson liturg. d. 3---are inventoried below. Also at the later boundary, described here are a major sources of the turn into the fourteenth century surviving in Canterbury, Wisbech, Tours, Dublin, and Wolfenbüttel---some relatively recently uncovered---that are complementary to the earliest sources of fourteenth-century polyphony reproduced in facsimile in EECM 26. All are primarily sources of motets or motet-like troped chant settings.

For the sake of the comprehensiveness in the descriptions, they include fourteenth-century music when it is directly associated as a later addition to relevant material in an earlier source, such as the later pieces in London, British Library, Harley 3132, Oxford, Bodleian Library, Mus. C 60, and Reconstruction III.

A separate comment is in order here regarding the so-called Worcester fragments, which consist of the remains of nine or more codices. The continuous numeration of pieces followed in the pioneering edition of most of this material by Luther Dittmer<sup>14</sup> tends inadvertently to disguise the number and variety of sources represented in these sadly fragmentary remains, and the complexity of the situation has

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source, see Hammond (1970), Fenlon (1982), 107-110 and RISM B/III/4. For a facs. of fol. 34v, see EEH, pl. XLI; for fols. 34v-35, see Fenlon (1982), 108; for fols. 35v-36, see Hammond (1970), between 146 and 147.

<sup>12</sup>For the Cortona fragment, see Ziino (1981), Ziino (1985), and Di Bacco and Nádas (1998).

<sup>13</sup>For more on this boundary, see Lefferts (1986) regarding chronology and style, notation, and motet typology.

not been ameliorated by its confusing presentation in RISM B/IV/1. These nine or more sources need disentangling, and one solution is offered here. Most of the fragmentary codices are separately treated in order by their call numbers at Worcester Cathedral Library, while the more substantial remains of three manuscripts that can be partially reassembled from leaves at Worcester and elsewhere are presented immediately following, as Reconstructions I, II, and III, comprising the small-format or motet book, the large-format volume, and the conductus book, respectively, as they have been called since the earlier part of the twentieth century. This treatment of Worcester material accounts for five new relevant fragments that were uncovered in the late 1990s in Worcester Cathedral Library codices F. 44, F. 45, F. 120, F. 175, and Q. 19. These, with the exception of the Q. 19 flyleaf, have been removed to Worcester Cathedral Library, Additional 68 and have been given a new "Fragment" number (Frgs. xxxix, xl, xli, xlii). Three of the new fragments, two of which still bear original folio numbers, come from Reconstruction I.

#### SOURCE TYPES

The largest division that one can make among source types represented in this document is threefold, distinguishing purpose-copied rotuli and books of polyphony from music fascicles in commonplace books or miscellanies, and from isolated music entries on blank pages or flyleaves of otherwise unrelated material.<sup>15</sup> These three categories distinguish sources of very different origin and purpose, and need to be kept distinct. When it is said, for example, that W1 is the only British source of polyphony to survive (nearly) complete from the 1200s, its exceptional status must be understood in respect to professionally manufactured and, in general, carefully ruled and ordered codices of mensural music. Commonplace collections and isolated entries may indeed survive "complete."

Although some of the fragments of purpose-copied rotuli and books of polyphony testify to an eclectic, ad hoc approach by the copyist to the entering of repertoire, most reveal traces of quite systematic organization and contain a fairly narrow set of musical genres. Compositions might be entered liturgically, by genre and

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<sup>14</sup> Luther Dittmer, ed., The Worcester Fragments, Musicological Studies and Documents, 2 (Rome: American Institute of Musicology, 1957).

number of voices, or alphabetically. Extant foliations, or the projection of implicit manuscript organization to naturally suggested limits, sometimes reveal codices of substantial length. Reconstruction I has foliations up to cxxxix, for example, and Cambridge, Corpus Christi College, 8 has paginations up to 558. It appears that purpose-copied sources were mainly corporately owned, and often, when they had become musically outdated, they soon were thereafter turned over to the book binder to serve as scrap. However, a thorough reconsideration of Worcester bindings during the 1990s recataloguing of the cathedral library has yielded the important result that Reconstruction II only went under the binder's knife in the mid 1400s, and that Reconstruction I and Reconstruction III were only broken up in the later 1520s by Worcester monk-binder John Musard.<sup>16</sup> Another exception to a story of quick destruction and re-use is represented by those few chant manuscripts where polyphony was directly entered in the main hand (e.g., Oxford, Bodleian Library, Rawl. liturg. d. 3, or London, British Library, Additional 28598); these tended to be longer-lived books.

Commonplace books are private compilations of material, assembled for entertainment, study or devotion out of public sight. Here the owner might include independent fascicles of music and might deliberately leave space at the ends of extracts of all kinds for later additions, related or unrelated, which might include monophonic or polyphonic music. Understanding this, we recognize that many of the extant miscellanies survive complete as such, including, for example, London, British Library, Harley 978 and Arundel 248, or Paris, Bibliothèque National de France, fr. 25408. These sources tend to be more informally copied and more diverse than any book of polyphony (except for the similarly eclectic Cambridge, Corpus Christi College, 8), mixing monophony and polyphony, works in English, French, and Latin, sacred and secular song, and instrumental music.

The same informality and diversity, including examples of musical settings of English texts, exists in the more isolated entries opportunistically set down on a blank page or flyleaf amidst unrelated material, such as those in Oxford, Bodleian Library, Douce 139, Oxford, Bodleian Library, Rawlinson G. 18, or Oxford, Corpus Christi

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<sup>15</sup>For greater detail, see Losseff (1994), esp. 25-51 and 144-46, from which the following two paragraphs are principally drawn.

<sup>16</sup> See Thomson (2001). At a roughly similar date, an English choirbook comparable to Old Hall was dismantled by an early sixteenth-century Cambridge stationer, Nicholas Spierinck. See Bent (1984).



College, 59). The line between these entries and those of a commonplace book can be easily drawn on the basis of the contrast between isolated compositions and small collections. When the principal codex is apparently not a private book but rather a communal volume like a collection of documents (Oxford, Bodleian Library, Douce 139) or a library book, the random music entries would be of our third type. The distinction is less clear when the host may have been a book for private use, like a diminutive psalter for private devotions (Oxford, Bodleian Library, Rawlinson G 18), or perhaps a textbook from the personal library of the master of a grammar school (Oxford, Corpus Christi College, 59). It is impossible to gauge the loss of music that was copied into commonplace books and more isolated leaves, but at least what has disappeared of these kinds of sources will have suffered the usual depredations that befell medieval books in later centuries, rather than the indignity of quick obsolescence that befell most purpose-copied polyphony.

## MANUSCRIPT FORMATS

Textual descriptions inevitably minimize physical differences between the sources in respect to size, ink color, density and texture of parchment, and the like. As one acknowledgement of the rotulus or book as physical object, and of the activity of the scribe in laying out and executing its design, some figures for the size of page and written area of sources are given in the Table that follows this essay, adding the dimensions of some other well-known codices for comparative purposes. All dimensions reported there are given in millimeters (mm). In this table the sources are ordered from large to small, reporting first width, then height (w x h) for the written space and the entire page. Staff gauge data is for five lines in most cases. Tabulated order is governed by the width of the written space because this measurement is by far and away the most significant dimension governing book production and comparison.

Some of these measurement are speculative estimates, and some are exact, at least to within 2-3 mm or so. Of course, writing blocks may vary even in an apparently consistently ruled manuscript. Further, in the case of overall dimensions, figures may only be reliable to within a few centimeters, since we may report the current dimensions of manuscripts that have obviously been trimmed, and other times we report estimates based on, for example, a trimmed upper margin but intact lower margin, where we project the latter dimension back onto the former. Thus all of these

numbers are "circa," and details should be sought in the manuscript descriptions and in the facsimile images themselves, most of which have been photographed with a ruler. In any event, it will be apparent from the data that variability to within a few millimeters has virtually no impact, except very locally, on the relative order of manuscripts by size.

The data on formats provides only the broadest of overviews. It mixes purpose-copied rotuli and books of music, whose dimensions were dictated by standard formats for polyphonic music, with manuscripts in which music was an addition within already fixed boundaries. It also mixes pages of different formats (nine or twelve independent staves, three or four three-staff systems, etc.). Two reliable and unsurprising tendencies emerge. First, purpose-copied rotuli and books of polyphony tend to be larger than either commonplace books or those with more isolated music entries. And second, purpose-copied rotuli and books tend to increase in size over the course of the century. Organizing the data around the width of written space generates a series that appears to be in the large chronological, as it corroborates chronologies based on other, independent criteria, such as changes in handwriting, musical notation, counterpoint, genre, and constructivist devices. Books of the generation of W1, of ca. 1240, are of the first generation of purpose copied books of polyphony in Western Europe. They tend to be small volumes, on the order of about 6" x 4" (160 x 110 mm) or just slightly larger. By the end of the thirteenth century, within the span of only some fifty to sixty years, music codices had steadily increased to two and three times the previously normative height and width of written space, and thus of overall dimensions. One of the very largest, London, Westminster Abbey, 33327 had exterior dimensions of at least 490 x 345 mm (or about 19" x 13"), for example, making it a bigger book than Old Hall. The surviving rotuli seem to have been about thirty inches long, and dimensionally, the younger rotuli are simply wider, with taller staves.

## PROVENANCE

This document describes over sixty sources, representing at least that many medieval rotuli and books and perhaps up to a dozen more on account of those instances where a modern source may preserve leaves from more than a single manuscript. For only about half of the total is there any information at all concerning provenance. As a rule that information pertains to the host manuscript rather than to its

musical binding material, and may on occasion signal local ownership only, rather than a local point of origin. Thus at best what we know about provenance is circumstantial. Nonetheless a fairly consistent picture emerges in which sacred polyphony is associated primarily with the larger Benedictine monasteries and monastic cathedrals, and other major abbeys and churches.<sup>17</sup>

If we generously allow binding fragments in a given locale to count for that location, even if they can no longer be identified with specific books in the library (a situation we find at Westminster Abbey, Canterbury, and Worcester, for example), then---to cite some of the better represented institutions---from Bury St Edmunds Abbey there survive Cjec 1, Csjc 138, and Cul 29; from Canterbury Cathedral, CAc 128/2, CAc 128/8 with 128/71, CAc 128/62, Ob 271, and Wisbech; from Durham Cathedral, Cjec 5 and Lbl Cotton xxix; from Reading Abbey, Lbl Harley 978, Ob 257, Ob 400\* with Ob 19, and OwC 213\*; from Westminster Abbey, Lwa 3 and Lwa 33327; and from Worcester Cathedral, at least nine sources. Lesser establishments are more often represented by a commonplace book or isolated entry than by a purpose-copied book of polyphony. Close scrutiny of the evidence in any individual case reveals how shaky some of these ascriptions of provenance are, but this does not topple the entire edifice.<sup>18</sup> In the face of not only external evidence for provenance, but also internal textual evidence, especially derived from motets, Christopher Hohler's contrarian argument for London and the court as centers of polyphonic composition, with Oxford as the center of dissemination to the rest of England,<sup>19</sup> has not yet found acceptance.

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<sup>17</sup>The inclusion of fourteenth-century sources only strengthens this picture. See Lefferts (1986), 9-10, 155-85, with the same information consolidated in Lefferts (1992).

<sup>18</sup>Losseff (1994), 53-93.

<sup>19</sup>Hohler (1978).

TABLE of MS dimensions  
w x h, in mm; staff gauge is for a five-line staff

<u>Rotulus</u>	<u>Written space</u>	<u>Overall page size</u>	<u>Gauge</u>
US-PRu 119/A	295 x 620	330 x 750	17-18
Ob 400*/C	165 x 630	200 x 700	11-13
Ob 400*/B	134 x 775	155 x 775	13.5-14
<u>Codex</u>	<u>Written space</u>	<u>Overall page size</u>	<u>Gauge</u>
Cgc 820	260 x 333	300 x 400	14
Lwa 33327	250-55 x 365-400	345 x 490	20
D-W3	215 x 317	280 x 360	22
Aberystwyth	215 x 290	250 x 360	15-19
Ccl	200 x 350	290 x 430	21-24
WOc frag. xviii	193 x 306	260 x 380	16
Lwa frag. 3	185 x 370	260 x 430	18.5
Csjc 138	180 x 315	240 x 350	13
Ccc 8	180 x 270	265 x 340	14-15.5
WOc frag. xii	173-5 x 260-70	230 x 350	17
US-PRu 119/B	172 x 360	210 x 400	13.5
Recon II	170-80 x 267	223 x 330	13-14
Cjec 5	170 x 260	230 x 340	18
CAC 128/62	164 x 300	190-200 x 325-60	11-13
DRu 13	162 x 268	200 x 300	16
Lbl 3132	160 x 300	180 x 330	15-16
Cjec 1/B	160 x 260	230 x 300	12.5-15
WOc frag. xx	156 x 220-60	212 x 288	19-24
CAC 128/8	155 x 244	200 x 300	13
Recon III	155 x 220	203 x 277	14-17
Recon I	155 x 205	200 x 280	13-15
Ob 60 A	154 x 240	190 x 280	18.5
Ob 139	151 x 225	178 x 243	17
Ob 25	150 x 306	180 x 350	13
CAC 128/2	150 x 245	180 x 280	13.5
Cjec 1/A	150 x 205-15	227 x 295	14
Ob 343	147-54 x 232	200 x 308	7-9
US-Cu 654	145-50 x 235	200 x 300	13.5-17
Occc 497	143 x 178	220 x 290	9-10
Ob 257	142 x 225	215 x 320	13
Lbl 5958/A	140 x 268	240 x 370	14
F-Tours	140 x 200	185 x 250	11
Ob 400*A	140 x 200	180 x 240	---
Ob 60/B	135 x 200	180 x 250	15.5
Ob 60/C	134 x 175	170 x 300	10-11
Lbl 5393	130-55 x 179	180 x 250	7-17
Lbl 5958/B	125 x 210-15	160 x 250	12
WOc frag. xxix/b	125 x 210	170 x 240	12-13

D-Gu	125 x 190	160 x 230	10
Lbl xviii	125 x 179	160 x 215	9
WOc frag. xxix / a	122-27 x 171	170 x 240	9
Occ 489	122 x 187	150 x 243	9.5-10.5
Ob D.3	122 x 167-86	166 x 251	9
Cul 29	121-22 x 172-79	200 x 290	8
Lbl 248	115-25 x 180-90	150 x 207	6, 7-7.5
Owc 213	115-20 x 185	175 x 213	10.5-11
Lbl xxi	115 x 178	160 x 235	7-10
Lbl 524	115 x 148	150 x 207	8
Occc 59	114 x 162	135 x 199	
WOc frag. xxx	112 x 150	142 x 190	8-9
Aberdeen	109 x ----	160 x ----	7-8
Ob 1225	105 x 130	168 x 235	12
Llp 752	104 x 131	134 x 190	10-13
F-Pn 25408	104 x 120	135 x 180	8
Lbl 357	103-7 x 180	115 x 200	10
Llp 457	102-7 x 160-72	133 x 195	10-12
Lbl 978	102 x 163	130 x 190	11-12.5
Ctc	102 x 158	165 x 225	9
Cgc 803/807	102 x 155	158 x 225	8.5-9
DORcro	100 x 120	140 x 160	9.5
Ob Rawl 18	93 x 143	112 x 163	8
Ob 591	92 x 155	162 x 221	8
W1	80-85-90 x 155-160	150 x 210	9
Lbl 1580	80-88 x 126-30	114 x 167	7
WOc Q.19	80 x 120	110 x 164	9

#### COMPARISONS:

<u>Codex</u>	<u>Written space</u>	<u>Overall page size</u>
Eton Choirbook	345 x 500	425 x 595
Old Hall	235 x 345	276 x 416
Ba	136-160 x 189-212	186 x 263
Hu	130-32 x 153-235	180 x 260
FL	92 x 149	157 x 232
LoA (Lbl 2615)	92 x 149	139 x 220
Ma	90 x 122	115 x 166
F-MO	77-81 x 127-131	130 x 192
Lbl 30091	75 x 107	105 x 155
W2	73-74 x 104-122	130 x 180

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## CATALOGUE AND DESCRIPTIONS

Aberdeen University Library, 2379/1

s. xiii med.

### I. PHYSICAL DESCRIPTION

A fragmentary parchment rectangle forming a horizontal strip cut from the bottom of a bifolium (folios a, b); perhaps once the outer bifolium of a gathering. Now about 53 x 260 mm; width of original page ca. 160 mm; width of written space ca. 109 mm. Freely-ruled red five-line staves of gauge 7-8 mm. Text hand is gothica textualis semiquadrata and musical notation is of Notre-Dame type. Extensive later pen trials. The visible portion of fol. b verso is ruled for music but not notated.

### II. HISTORY

No info. on this frag. Apparently once used as a strip to protect the end quire in an unidentified book, possibly one in the Aberdeen University Library. Now the first item in a folder compiled from binding fragments and other materials in that library.

### III. BIBLIOGRAPHY

Wathey, RISM Suppl., 3-4; Chew (1978); Losseff (1994), 53-55

### IV. CONTENTS

1. . . . [Te]nor.  
fol. a; frag. motet tenor; facs. Chew (1978); ed. Chew (1978), 336
2. Alleluia [V. Iustus germinabit]  
fol. a verso; frag. organum duplum from the Magnus Liber Organi [M53 in Ludwig's numeration]; concordance to W1, fol. 41-42 and F, fol. 140v-141; facs. Chew (1978); ed. Waite (1954), 240-45, Chew (1978), 333-36, Tischler (1988), ii, 1484-98
3. [Rex virginum amator] . . . -tus maria matre eleison. Christe eleison. Quem ventre beato maria . . .  
fol. b; frag. Kyrie plainchant, or perhaps the tenor of discant setting a2; facs. Chew (1978)

## I. PHYSICAL DESCRIPTION

Single parchment leaf housed in a modern guardbook and foliated 4; now 360 x 250 mm, with a written space of 290 x 215 mm; ruled in a single column of ten (recto) or eleven (verso) freely-ruled red five-line staves of gauge 15-19 mm. Major initials in blue and red with blue and red flourishing. Two text and music hands, the first pair responsible for no. 1 and the other for nos. 2 and 3. Both text hands are in gothica textualis quadrata. Musical notation of no. 1 is EMN with paired rhomboid breves; musical notation of nos. 2 and 3 is later and essentially Franconian, with declamation on long and breve. Possibly from an alphabetical grouping in the letter R.

## II. HISTORY

No info. on music leaf. The notation of no. 1 suggests a date in the third quarter of the 13th century, with subsequent musical additions ca. 1300. Later it was the wrapper for some slim document and then used in the stuffing of the cushion of a 16th-century chair in Machynlleth. Given to the National Library of Wales in November 1991. For pen trials and other scribbles on the verso, see Wathey, RISM Suppl.

## III. BIBLIOGRAPHY

Wathey, RISM Suppl., 6-8

## IV. CONTENTS

1. . . . resurgentem regem hodie . . . deum patrem adorate / T. Resurgentemque de morte  
[ . . . ] adorate  
fol. 4; frag. troped chant setting of part of the verse Crucifixum in carne of the Eastertide processional antiphon Stetit angelus
2. Regem hodie collaudet gloria / T. Regnum tuum [solidum]  
fol. 4; duplum and tenor of troped chant setting a4 of Gloria trope Regnum tuum solidum with prosula O rex glorie; concordance preserving triplum and tenor in Oxford, New College, ms. 362, fol. 82v [EECM 26, pl. 93; ed. Lefferts (1983), 875-79]
3. Rex excellentissime / Rex regnorum omnium  
fol. 4v; frag. troped chant setting a3 of Gloria trope Regnum tuum solidum with prosula O rex glorie; missing chant tenor was middle voice by range

## I. PHYSICAL DESCRIPTION

Single parchment leaf with no foliations; trimmed on top, bottom, and outer edge with loss of one bottom staff; now 305 x 215 mm, perhaps originally 430 x 290 mm; written space now 260 x 160 mm, perhaps originally 350 x 200 mm; originally nine (now eight) red five-line staves freely ruled in a single column, with frame rules and text guides on verso. Staff gauge of 21-24 mm. One-staff capitals in red and blue, flourished in red and blue. Text script is gothica textualis quadrata, musical notation is Franconian.

## II. HISTORY

No info. on music leaf. Formerly the rear pastedown in an unidentified binding probably from the Clare College Fellow's Library. Removed in the 20th century and preserved in a guard book in the Fellow's Library; transferred to the College Archives in 1988.

## III. BIBLIOGRAPHY

Wathey, RISM Suppl., 10-11; Lefferts and Bent, 277-281; PMFC XIV

## IV. CONTENTS

1. O paraclite regens corpus  
recto; frag. voice of troped chant setting a3 of Kyrie Rex virginum amator; facs.  
Lefferts and Bent , 279
2. [Lux polis refulgens] . . . egregia que candoris/Lux et gloria regis celici/T. K[yrie]  
recto-verso; frag. troped chant setting a3 of Kyrie Lux et origo; concordance to  
Recon I, no. 2; facs. Lefferts and Bent, 279-80; ed. PMFC XIV, no. App. 21

## I. PHYSICAL DESCRIPTION

Parchment bifolium opened flat, trimmed at the bottom and on the right, and inserted sideways to serve as a rear flyleaf, plus additional stubs and strips. Each folio originally measured perhaps ca. 340 x 265 mm, now trimmed in height to 305 mm, while the second page has been cut away along the outer margin to a width of 159 mm; original written space of ca. 270 x 180 mm ruled in twelve red five-line staves, with staff gauge 14-15.5 mm. The four pages are paginated 547, 548, 557, 558, indicating two interior bifolio are missing from the original gathering structure. Additional small fragments presumably from the same music manuscript are used as binding material in the present host. Notation is a square mensural notation of the second half of the 13th century with paired semibreves and c.o.p. ligatures. Red and blue initials. Texts in English and Anglo-Norman.

## II. HISTORY

No info. on music leaves, which judging from their pagination came from a very large ms of diverse contents. The host ms of 270 folios is an early 14th-century copy of the Speculum historiale, books 1-14, of Vincent of Beauvais.

## III. BIBLIOGRAPHY

RISM B/IV/1, 451-53; Page (1976); MES; Fenlon (1982), 59-62; Wilkins (1983); Everist (1986); PMFC XVII

## IV. CONTENTS

1. . . . in lyde ioeye and blisce bringet me to bride  
p. 547 (fol. 270); frag. setting a2 in score (unique instance with English text); facs. Fenlon (1982), 60; ed. Bukofzer, NOHM III (1960), 111
2. Worlde's blisce have god day / T. [Benedicamus Domino]  
p. 547 (fol. 270); c.f. motet, perhaps complete a2; facs. Fenlon (1982), 60; ed. MES, no. 17, PMFC XVII, no. 53
3. Volez oyer le castoy cum Gynot  
p. 548 (fol. 270v), single-texted conductus-like setting a3 of an Anglo-Norman text; facs. Fenlon (1982), 61, Wilkins (1983), pl. 16; ed. PMFC XVII, no. 64, Wilkins (1983), pl. 16, Everist (1986), no. 3
4. Secundus li puis dy  
p. 548 (fol. 270v); fragmentary single lower texted voice, presumably for a motet on the missing (facing) recto, perhaps belongs with no. 5; facs. Fenlon (1982), 61
5. Primus  
p. 548 (fol. 270v); fragmentary tenor-like supporting voice, presumably for motet on missing (facing) recto, perhaps belongs with no. 4; facs. Fenlon (1982), 61

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6. [A nobis]/ A nobis/T. A nobis  
p. 557 (fol. 270v); frag. textless hocket clausula a3 in parts
7. Ne dampnemur  
p. 557 (fol. 270v); frag. triplum of textless hocket clausula a3 in parts
8. [Notum] fecit do[minus]/[Notum] fecit do[minus]/T. [Notum] fecit do[minus]  
p. 558 (fol. 270); frag. textless hocket clausula a3 in parts
9. [In odorem] suavitatis  
p. 558 (fol. 270); frag. tenor of a textless hocket clausula a3 in parts

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PLUS very fragmentary strips (binding stubs), with texted music in parts:

after fol. 27: . . . ne qui de luy partis

after fol. 256: a small strip of the tenor of F-MO 32 (Rok. 40): Mellis stilla maris stella/T.  
Domino

after fol. 262: . . . ce nest mie de quer pur moy deporter kant lesser mestut mamie e hors  
du pais aler ci ad . . .

. . . cele freche de colur de grant lynage queyte sage mut de grant valor. Tenor de  
iue pens

## I. PHYSICAL DESCRIPTION

The last four pages of a 15th-century copy of Walter Odington's De speculatione musice, containing the music examples.

## II. HISTORY

NOT a 13th-century source. Two mss of music theory bound together; English 15th century copies. Included here because one music example is a 13th-century rondellus.

## III. BIBLIOGRAPHY

RISM theory vol.; Hammond ed., CSM 14; EEH; Fenlon (1982), 107-110

## IV. CONTENTS

### 1. Ave mater domini

fol. 34v; rondellus a3; facs. EEH, pl. XLI, Fenlon (1982), 108; ed. Fenlon (1982), p. 110

## I. PHYSICAL DESCRIPTION

Single parchment leaf ca. 225 x 158 mm with written space of ca. 155 x 102 mm; ruled in six systems of two red five-line staves each with staff gauge 8.5-9 mm; alternating blue-red initials. Music has Notre-Dame style notation with no particular English traits.

## II. HISTORY

No info. on music leaf. Preserved in a collection of fragments; once a flyleaf, now removed, from Cgc 345/620, de Groete's ms, a 14th-century ms of 98 fols. containing mainly medical treatises.

## III. BIBLIOGRAPHY

RISM B/IV/1, 471-72; James cat., I, 388-90 and Suppl., 43; Lütolf (1970), 1:234-236; PMFC XIV

## IV. CONTENTS

1. Mundum salvificans  
recto (fol. 1; frag. 32 verso); Agnus trope a2, facs. Lütolf, pl. XXVI; ed. Lütolf, no. 71, PMFC XIV, no. 13
2. O felix mortale  
recto-verso (fol. 1-1v; frag. 32 verso-recto); Agnus trope a2; facs. Lütolf, pl. XXVI-XXVII; ed. Lütolf, no. Anh. 7
3. Rex eterne glorie  
verso (fol. 1v; frag. 32 recto); Agnus trope a2; facs. Lütolf, pl. XXVII; ed. Lütolf, no. 72, PMFC XIV, no. 14

## I. PHYSICAL DESCRIPTION

Two parchment folios, now ca. 215 x 290 mm but cut down from an original of ca. 400 x 300 mm, possibly from a rotulus; each side ruled for music in two columns of red five-line staves, of which eight and a fraction are visible while at least eleven were originally drawn; written space originally ca. 333 x 260 mm, with each column ca. 333 x 125 mm and staff gauge 14 mm. Incomplete notation includes text and music on recto of fol. 1, and text only on recto of fol. 2. The versos were ruled for music but lack text or notation. Musical notation not Petronian, as stated in RISM, but a mixture of sections with square breve in long-breve motion and English paired rhomboid breves in long-breve-breve motion.

## II. HISTORY

No info. on music leaves. Formerly front and rear flyleaves of the first item in Cgc 327/527, an early 13th-century copy of the Summa Ottonis Papiensis de edendo (incomplete) and the Summa Brocardi.

## III. BIBLIOGRAPHY

RISM B/IV/1, 472-73; James cat., I, 369-70; PMFC XIV; Anderson edn.

## IV. CONTENTS

### 1. Equitas in curia subrogatur

fol. 1; conductus a3 written in parts; ed. PMFC XIV, no. App. 10, Anderson edn., vol. 9, no. O43

### 2. Fulget ecclesia prelatis singulis

fol. 2; staves drawn and text underlaid for a single-texted work a3 written in parts, of which texts of Triplum and Motetus are mostly preserved



## I. PHYSICAL DESCRIPTION

Four flyleaves and 33 strips comprising all or part of twelve folios and including all or part of seven conductus for three voices (nos. 1-5, 8-9), plus staves and text but no musical notation for two others on the flyleaves (nos. 6-7), and eight for two voices (nos. 10-17) on the strips. Only six folios, C-H, are continuous. The front flyleaves (now fols. 1a-1c), with conductus a3, and the strips, with conductus a2, appear to be from different gatherings of the same manuscript and will be identified here as fragment A. This repertoire is primarily international in circulation. Fol. 2, originally the back flyleaf, may be from a different source than the others (Losseff (1994), 26), although evidence of sewing holes may indicate that it comes from a later layer of the same ms as the conductus (Fenlon (1982), 51). It contains distinctively insular genres and notation, and will be identified here as fragment B.

### Fragment A

Overall dimensions ca. 295 x 227 mm, with written space of ca. 215 x 150 mm for the polyphony a3 and 205 x 150 mm for the polyphony a2, staff gauge ca. 14 mm. Items 1-9 are ruled in four systems of three red five-line staves per page; items 10-17 are ruled in five systems of two red five-line staves per page. Notre-Dame style music notation, with red-blue initials.

### Fragment B

Recto ruled in four three-stave systems of red five-line staves; verso ruled in five similar three-stave systems. Written space of the recto is 220 x 160 mm (extended to 190 mm in the bottom system), and of the verso is 260 x 160 mm. Freely drawn staves of gauge ca. 12.5-15 mm. Musical notation is English mensural notation with rhomboid breves, predominantly in long-breve motion.

## II. HISTORY

No info. on music leaves. From Bury St. Edmunds? They were front and rear flyleaves and binding strips removed in 1955 from Cjec 1, a 15th-century paper manuscript of 273 folios containing a miscellany of letters and documents from Bury St. Edmunds. The musical materials were first reassembled by Manfred Bukofzer. Best available description of the music leaves is in Fenlon (1982).

## III. BIBLIOGRAPHY

RISM B/IV/1, 472-76; James catalogue, 16-19; Anderson edn.; PMFC XIV; PMFC XVII; Fenlon (1982), 47-51; Losseff (1994), 26-27, 56-58

## IV. CONTENTS

### Fragment A

1. [Procurans odium effectu proprio] . . [con]trarium ab hoste nescio  
fol. 1a; frag. conductus a3 (Anderson cat., no. E9, Falck no. 274, Szöverffy, 248-49); ed. Anderson edn., vol. 1, no. E9
2. Si mundus viveret mundus pecunia  
fol. 1a; conductus a3 (Anderson cat., no. E10, Falck no. 327; Szöverffy, 286-87); ed. Anderson edn., vol. 1, no. E10
3. Fas et nephas ambulant fere passu pari  
fol. 1a verso; conductus a3 (Anderson cat., no. F7, Falck no. 119, Szöverffy, 133); ed. Anderson edn., vol. 2, no. F7
4. Leniter ex merito ferendum quod patimur  
fol. 1a verso; frag. conductus a3 (Anderson cat., no. E2, Falck no. 195, Szöverffy, 187); ed. Anderson edn., vol. 1, no. E2
- 
5. [Fulget Nicholaus gemma pontificum] . . . [ponti]fex egregie decus  
fol. 1b; frag. conductus a3 (Anderson cat., no. E7, Falck no. 135, Szöverffy, 143); ed. Anderson edn., vol. 1, no. E7
6. Ve[ra] fides geniti  
fol. 1b-1b verso; staves and text only for setting a3 of a Communion
7. De pia virgo . . . viciis sit labile ne cordum . . . stella per equor  
fol. 1b verso; staves and unidentified frag. text only for setting a3
- 
8. [Premii dilatio . . . Qui suspendunt pre]mium  
fol. 1c; RISM no. 6; frag. conductus a3 (Anderson cat., no. E3, Falck no. 270, Szöverffy, 246-47); ed. Anderson edn., vol. 1, no. E3
9. Crucifigat omnes domini crux altera  
fol. 1c-1c verso; RISM no. 7; conductus a3 (Anderson cat., no. D3, Falck no. 70, Szöverffy, 96); ed. Anderson edn., vol. 1, no. D3
- 
10. [O crux ave spes unica signum] . . . demon cedat numini  
fol. A-Av; frag. conductus a2 (Anderson cat., no. H4, Falck no. 230, Szöverffy, 214); ed. Anderson edn., vol. 3, no. H4
- 
11. A deserto veniens gravis  
fol. B-Bv; conductus a2 (Anderson cat., no. J3, Falck no. 1, Szöverffy, 43); ed. Anderson edn., vol. 5, no. J3

12. Genitus diuinitus idem quod a genitus  
fol. Bv; frag. conductus a2 (Anderson cat., no. I25, Falck no. 144, Szöverffy, 149);  
ed. Anderson edn., vol. 4, no. I25

- 
13. Gloria in excelsis deo redemptori meo  
fol. C-D; conductus a2 (Anderson cat., no. H1, Falck no. 145, Szöverffy, 149); ed.  
Anderson edn., vol. 3, no. H1
14. D[e]duc Syon ube[rrimas velut torrent]em  
fol. Dv-F; conductus a2 (Anderson cat., no. G8, Falck no. 85, Szöverffy, 107); ed.  
Anderson edn., vol. 3, no. G8
15. [A]ge peni[tentiam m]emor unde cecideris  
fol F-Fv; conductus a2 (Anderson cat., no. H31, Falck no. 11, Szöverffy, 52); ed.  
Anderson edn., vol. 3, no. H31
16. Anni favor iubelei pe[narum] laxat  
fol. Fv-H; conductus a2 (Anderson cat., no. J25, Falck no. 16, Szöverffy, 58-59);  
fac. Fenlon, 48; ed. Anderson edn., vol. 5, no. J25
17. Novi sideris lumen resplenduit  
fol. H-Hv; conductus a2 (Anderson cat., no. P1); facs. Fenlon, 48 (H verso); ed.  
PMFC XIV, no. 15, Anderson edn., vol. 10, no. P1

#### Fragment B

1. . . . coronata . . . agmine sanctorum regnat/T. [Alleluya] V. Hodie Maria virgo  
fol. 2; RISM no. 8; end of duplum and tenor of frag. troped chant setting a3 in  
parts, with no. 1a below as concluding Alleluya
- 1a. Ave maris stella dei mater/Stella maris parens paris/T. Alleluya  
fol. 2; concluding Alleluya to no. 1, in score (RISM no. 8a); ed. PMFC XVII, no. 64
2. A laudanda legione/ A laudanda legione/ T. Alleluia V. Ave Maria gracia plena  
fol. 2-2v; RISM no. 9; troped chant setting a3; ed. PMFC XIV, no. 69

## I. PHYSICAL DESCRIPTION

Two parchment bifolia, now unfolded and used as rear flyleaves (fols. 138 [a, b] and 139 [c, d]); not apparently contiguous or forming the center of a gathering; overall unfolded dimensions ca 292 x 170 mm. Thus, parts of eight pages survive, but they have been cut across the middle with the loss of the top half, and with the first (left) folio trimmed vertically down to a stub; width of original folio ca. 221/237 mm, with width of written space ca. 167/175 mm. Only four-and-a-half red five-line staves per page survive, all ruled in single columns of staff gauge 16/18/21 mm. If the original was ruled for nine staves, the height of the page would have been originally ca. 340 mm and the height of the written space ca. 260 mm. Source consisted of motets and motet-like troped chant settings in parts, some in single column format and some laid out in double-column format. Tenor text in red.

## II. HISTORY

No info on music leaves. Written for Durham? Host manuscript of 139 fols. is a noted Gradual (cantatorium) of Durham Cathedral variously dated from ca. 1300 to ca. 1500.

## III. BIBLIOGRAPHY

RISM B/IV/1, 476-78; James cat., 23-24; Lefferts (1981); Cooper (1981); Lefferts (1983)

## IV. CONTENTS

1. . . . gracie don . . . prudencie . . . / Tenor d[e] . . .  
fol. a recto (fol. 138v); RISM no. 4; frag. upper and a lower voice of motet
2. Tenor . . . gina . . .  
fol. a recto (fol. 138v); RISM no. 5; frag. motet tenor
3. . . . et dileccio Iam . . . calbaccio O grauvis  
fol. a verso (fol. 138); RISM no. 1; frag. upper voice of motet on St. Thomas of Canterbury; frag. concordance in D-Gu 220, no. 2
- 
4. T. V[irgo flagellatur] . . . manet lux celica . . . celi agmina laudes  
fol. b recto (fol. 138); RISM no. 2; frag. whole-chant tenor of motet-like troped-chant setting for St. Katherine
5. . . . a quo fecundata / . . . [ar]changelorum quam pie caterue  
fol b verso (fol. 138v); RISM no. 3; frag. upper voices of motet to BVM
- 
6. . . . ria misera . . . gloria Amen / Tenor . . . Maria  
fol. c recto (fol. 139v); RISM no. 8; frag. upper voice and tenor of motet to the BVM

7. . . . nobi . . . ctoris virgi . . .  
fol c verso (fol. 139); RISM no. 6; frag. upper voice of motet
- 

8. [Salve Symonis quia hic] / S[alve Symon Montisfortis]. . . prostratu gentis anglie . . . in  
terris extiteris / Tenor de Salve Symonis quia hic  
fol. d recto (fol. 139); RISM no. 7; frag. pes motet a3 on Simon de Montfort;  
transcribed Lefferts (1981), 224-25; ed. as canon a2 over pes in Cooper (1981), 86
9. [Sospitati dedit egros] . . . sospes regreditur  
fol. d verso (fol. 139v); unnumbered in RISM; staves ruled and one text entered  
for motet in double-column layout on St. Nicholas; text is the well known prose  
for this saint

## I. PHYSICAL DESCRIPTION

Single leaf, probably a page from a rotulus, once folded to form two rear musical flyeaves (fols. 127-128) but now housed separately, unfolded and flattened, in a brown manila folder. The recto is ruled in two columns, each of width 85 mm and staff gauge 13 mm with fifteen fully visible red five-line staves; a partially visible sixteenth staff mostly trimmed from the top completes the upper two voices. A seventeenth staff is partially visible below the left hand column only and has no notation. The verso has fifteen complete staves with another partially trimmed away; the small amount surviving from its first item indicates that there was at least one preceding leaf to the rotulus. On both sides, the written space for 16 staves was originally ca. 315 x 180 mm inside overall dimensions of ca. 350 x 240 mm; overall dimensions are now 310 x 210 mm. The recto is finished with blue and red initials, while the verso is unfinished: the second item lacks initials and notation for the French-texted triplum. Notation is EMN.

## II. HISTORY

No info. on music leaves. Written for Bury St. Edmunds? Former host manuscript of 125 fols. is a 13th-century copy of William Peraldus, Summa de vitiis, in its original binding, with a Bury St. Edmunds pressmark.

## III. BIBLIOGRAPHY

RISM B/IV/1, 480-81; James catalogue, 174-75; Lefferts (1981); Losseff (1994), 99-100

## IV. CONTENTS

1. O sancte Bartholomee plebs fidelis/O sancte Bartholomee plebs deuota/  
T. O Bartholomee miseris  
recto; RISM no. 3; frag. pes motet a3; ed. PMFC XIV, no. 45
2. Miles Christi gloriose Symon/Plorate ciues anglie  
recto; RISM no. 4; frag. pes motet a3 for Symon de Montfort; partial ed. in Lefferts (1981), 219-20
3. . . . /T. [Benedica]mus domino  
verso; RISM no. 1; two frag. voices of a chant setting; unidentified cf., contrapuntally a middle voice, is laid out in double cursus and has internal double versicle
4. En averil al tens/O Christi clemencie/T.  
verso; RISM no. 2; incompletely notated motet a3; tenor begins at left hand margin of second staff from bottom

## I. PHYSICAL DESCRIPTION

Two parchment bifolia, neither the center of a gathering; evidently from the same source but with no continuity from one to the next; foliated I-II, 215-216 [229-230]; page dimensions 225 x 165 mm, with written space of 158 x 102 mm ruled in six systems per page of two red five-line staves with staff gauge 9 mm and red-blue initials. Notation is EMN in virga-rhomb patterns.

## II. HISTORY

No info. on music leaves. Probably from Ely Cathedral Priory. Host manuscript of 256 fols. consists of a calendar and two late 12th-century volumes from Ely, the Liber Eliensis and the Inquisicio Eliensis, bound together. The music leaves serve as flyleaves before and after the first of these volumes and evidently served previously as flyleaves and pastedowns when it was independent. The two books were probably joined by the 15th century, when they received a continuous foliation which does not include the preceding calendar; the present binding is of the 17th or 18th century. Best available description in Fenlon (1982), 44.

## III. BIBLIOGRAPHY

RISM B/IV/1, 482-85; PMFC XIV; Fenlon (1982), 44-47; Sanders (2001b)

## IV. CONTENTS

1. . . . lix vita salus hominum . . . David arreptus solvitur . . . /T.  
fol. I-Iv; frag. conductus motet a3; RISM counts this piece as two items [nos. 1-2]
2. Regina clemencie mater et filia/T.  
fol. Iv; [RISM no. 3]; frag. conductus motet a3
3. . . . virtutum spolia . . . mundo profuit/T1. [Et confitebor]/T2.  
fol. II; [RISM no. 4]; frag. conductus motet a4, unique for having two supporting voices, one c.f. and one free, which survive intact; facs. Fenlon (1982), 46; ed. PMFC XIV, no. App. 25
4. Stilla mellis vellus rorifluum/T.  
fol. II-IIv; [RISM no. 5]; frag. conductus motet a3; facs. Fenlon (1982), 46
- 
5. O Maria singularis stella/T.  
fol. 215-215v [229-229v]; [RISM no. 6]; conductus motet a3; ed. PMFC XIV, no. 75
6. Salve sancta parens christi  
fol. 215v [229v]; [RISM no. 7]; frag. conductus motet a3

7. [In veritate comperi quod sceleri] . . . totum orbem inficit . . . /T. [Veritatem]  
fol. 216 [230]; [RISM no. 8]; frag. conductus motet a3; continental concordances in F-MO 48 (Rok 57), etc.
8. Virgo decus castitatis/T. [Alleluya]  
fol. 216v [230v]; [RISM no. 9]; frag. conductus motet a3; variant continental concordances in F-MO, 49 (Rok 58), etc. but this insular conductus-motet version and triplum not otherwise known; ed. PMFC XIV, App. no. 24
9. Agmina milicie celestis omnia/T. [Agmina]  
fol. 216v [230v]; [RISM no. 10]; frag. conductus motet a3; continental concordances in I-FL 29, no. 835, etc.



## I. PHYSICAL DESCRIPTION

Two parchment front flyleaves, from the same ms but not originally contiguous; overall dimensions 290 x 205 mm with written space of 179 x 121 mm (172 x 122, acc. Ludwig) ruled in twelve red five-line staves of staff gauge 8 mm. Initials in red, blue, green, and violet. Notre Dame style musical notation.

## II. HISTORY

No info. on music leaves. From Bury? Lütolf argues for French provenance. Host manuscript of 96 fols. is a 15th-century collection of documents from Bury St. Edmunds, the Red Vestry Register, Part I, running from Richard II to Henry VI.

## III. BIBLIOGRAPHY

RISM B/IV/1, 486-88; EEH; Lütolf (1970), 1:213-18; PMFC XIV; Losseff (1994), 55-57

## IV. CONTENTS

1. Alleluia. V. Dies sanctificatus illuxit no[bis]  
fol. i-i verso; frag. chant setting a3; Notre Dame concordances for one clausula  
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2. [Sanctorum exultacio] . . . honor. Cui dulci iubilo  
fol. ii; frag. chant setting a3 of Sanctus Sar 5 and trope; facs. EEH, pl. XXXVII; ed. Lütolf, no. 38
3. Sancte ingenite genitor  
fol. ii-ii verso; chant setting a3 of Sanctus Sar 3 and trope; facs. EEH, pl. XXXVII-XXXVIII; ed. Lütolf, no. 39, PMFC XIV, no. 65

## I. PHYSICAL DESCRIPTION

Single parchment leaf with no foliation; originally ca. 280 x 180 mm, now 280 x 125 mm, with three tabs extending a further 15 mm horizontally; written space arr. as single column now 245 x 125 mm (recto) for twelve five-line staves and 225 x 125 mm (verso) for eleven five-line staves, perhaps originally 245 x 150 mm (recto); staves freely ruled in red, with text guides, and staff gauge 13.5 mm. Notation in black; designations of untexted voices in red. Text script is gothica textualis quadrata, with some semi-quadrata elements; notation is Franconian, with ornamental semibreves.

## II. HISTORY

Leaf now lost. Written for Canterbury? Used in an unidentified tall stabbed binding, probably from a codex in the Canterbury Cathedral Library or Archive.

## III. BIBLIOGRAPHY

Wathey, RISM Suppl., 21-23 and pl. 4-5; Ker, MMBL, 2: 326, 328 (identified as 128/5); Sandon, 39-41 (identified as CANT 2); Lefferts (1983), 529-42; Lefferts (1986), 246-48

## IV. CONTENTS

1. [Det]entos a demonibus / [Sec]undo tenor  
recto; frag. motet a4; ed. Lefferts (1983), 530-33
2. [Q]uid rimari cogitas / [Ten]or primus  
recto; frag. motet a4; ed. Lefferts (1983), 534-38
3. [Regi]na iam discubuit / . . . s de primo puncto  
verso; frag. motet a4; ed. Lefferts (1983), 534, 539-41
4. [Venit sponsa de li]bano / . . . de secundo puncto  
verso; frag. motet a4; ed. Lefferts (1983), 534, 539, 542

## I. PHYSICAL DESCRIPTION

Two separated fragments, discovered at separate times in the later 20th century, together comprising one parchment leaf; the larger, first reported by Sandon, has modern foliations "Cant 1" and "10"; Sandon's description reverses recto and verso. Originally ca. 300 x 200 mm, now 245 x 190 mm, with written space 244 x 155 mm; ruled in four three-staff systems with frame rules, double text guides, and ruled three-line 16 mm indentations for initials; red five-line staves freely ruled with gauge ca. 13 mm. Music that would have completed no. 1 not added to bottom system of recto and the badly worn, partially cut off, top system of verso. Three-line initial for S [alve] of item 2 in red, green, and brown; text gaps filled by red-green ornament. Two text hands, both versions of gothica textualis semiquadrata; musical notation is EMN with rhomboid breves and diagonal stems on the first rhombs of conjuncturae.

## II. HISTORY

No info. on music leaf. Written for Canterbury? Fragments were formerly pastedowns in unidentified bindings probably from the Canterbury Cathedral Library or Archive; Wathey dates s. xiii 2/2; Sandon dates repertoire stylistically to mid-century, placing handwriting and notation both ca. 1260-1280.

## III. BIBLIOGRAPHY

Wathey, *RISM Suppl.*, 20-21; *PMFC XVII*; Sandon (1976), 37-39 (where 128/8 is identified as CANT 1); Losseff (1994), 111-113

## IV. CONTENTS

1. Alleluia V. Ave rosa generosa . . . stella dei cella . . . transcendens Maria  
recto-verso; frag. untroped chant setting a3 in score
2. Alleluya V. Salve virgo mater dei  
verso; untroped chant setting a3 in score; ed. Sandon (1976), 48-50, *PMFC XVII*, no. 63 (both edns. predate the discovery of Add. 128/71)

## I. PHYSICAL DESCRIPTION

Single parchment leaf with notation only on recto (verso is blank), possibly part of a rotulus, with at least three staves and two lines of text cut away at the top; modern foliation "Cant 6" on verso; now 250 x 196 mm, perhaps originally 325-360 x 190-200 mm; written space now 235 x 164 mm, perhaps originally 300 x 164 mm; eleven (originally at least fourteen) five-line staves freely-ruled in a single column with frame rules, double text guides, ruled indentations for initials, and staff gauge of 11-13 mm. Staves, paraps, and tenor text in red. Text script is gothica textualis rotunda; musical notation is Franconian.

## II. HISTORY

No info. on this leaf. Written for Canterbury? Formerly used in an unidentified binding probably from the Canterbury Cathedral Library or Archive.

## III. BIBLIOGRAPHY

Wathey, RISM Suppl., 23-24; Lefferts (1986), 246 (identified as CANT 6); the editors also gratefully acknowledge a private communication from Dr. Robert Ford

## IV. CONTENTS

1. . . . fit innocens opprobrio / Virgo que fructifera / T. Virgo [dei genitrix]  
recto; frag. troped chant setting a3 of the verse of the Gradual Benedicta et venerabilis

## I. PHYSICAL DESCRIPTION

Two frag. parchment folios forming a bifolium not from the center of a gathering; no surviving foliation (Wathey's foliation for RISM, followed here, reverses that of Bent); dimensions of two-page opening now 142 x 275 mm; each folio originally ca. 160 x 140 mm with written space ca. 120 x 100 mm; free-ruled in single columns, perhaps originally with twelve four-line staves per page on fols 1v-2v; fol. 1 organized into six two-staff systems, the first of which has one five-line staff; gauge of 4-line staves is 6-7 mm, that of five-line staff is 9.5 mm. Staves are red; major initial in red flourished with green, small capitals in red and green. Text script is an English proto-gothic book hand (miniscule with certain gothic forms), and notation is of the later 12th or early 13th century, with semi-quadratic neumes.

## II. HISTORY

No info. on music leaves. Found in a cavity in the wall of the 15th-century clock chamber of Netherbury Church, Dorset, in 1964; deposited in Dorset Record Office in 1969.

## III. BIBLIOGRAPHY

Wathey, RISM Suppl., 24-25; Bent (1970), with edn. of no. 1 and complete facs. between p. 228 and p. 229.

## IV. CONTENTS

1. [Verbum bonum et suave] . . . ave [pro]lem protulisti  
fol. 1; frag. sequence a2; ed. Bent (1970), 239
2. Salve m[ater salvator]is vas e[lectum]  
fol. 1v; frag. sequence a1
- 
3. [Superne matris gaudia] . . . [pro] qualitate (sic) meriti  
fol. 2; frag. sequence a1
4. . . . speciale gaudium . . . Dei filium . . .  
fol. 2v; frag. sequence (unidentified) a1

## I. PHYSICAL DESCRIPTION

Single leaf, originally ca. 300 x 200 cm, now trimmed on three sides to 260 x 179 mm; original written space ca. 268 x 162 mm with five-line staves of gauge 16 mm; ruled on recto in four three-staff systems, of which top staff is lost; ruled on verso for 10 staves, of which top staff is lost. Illuminated capitals in motet; different colored inks (blue, red, brown) for texts in rondellus segments.

## II. HISTORY

No info. on music leaf, which has two pieces on St. Peter. Binding material from a printed book, Hygden's Polycronycon (London: Wynkyn de Worde, 1495). Now a front flyleaf but not originally so; perhaps once reinforcement for the spine. Present binding, not original, is ca. 1545 and not London work; some early owners lived in Norwich. Provenance of music could be either city (see Losseff (1994)).

## III. BIBLIOGRAPHY

RISM B/IV /1, 490-91; PMFC XIV; Anderson edn.; Losseff (1994), 61-62

## IV. CONTENTS

1. [Quem trina polluit]  
recto; frag. double-texted conductus-rondellus a3; single-texted concordance (frag.) in Recon. II, no. 32; ed. WF, no. 69, PMFC XIV, no. 34, Anderson edn., vol. 9, no. O46 (Sv, 253-54)
2. Tu capud ecclesie / Tu es Petrus / T. [Veritatem]  
verso; c.f. motet a3; ed. PMFC XIV, no. 78

London, British Library, Additional 28598

s.xiv inf.

## I. PHYSICAL DESCRIPTION

Mutilated and incomplete parchment codex now of 170 folios with dimensions of 288 x 185 mm and a written space of 240-245 x 165 mm. Plainsong and polyphony written on 17 to 19 red four-line staves per page of gauge 8 mm. Polyphony on fol. 14, not 14 verso as described in RISM.

## II. HISTORY

Polyphony entered among plainsongs in the Temporale of this Sarum Antiphonal from ca. 1300, perhaps from York.

## III. BIBLIOGRAPHY

RISM B/IV/1, 515-16; Göllner (1969)

## IV. CONTENTS

### 1. Primo tempore alleviata

fol. 14; tone a2 for first lesson of First Nocturne of Christmas Matins; ed. Göllner, I, 11

## I. PHYSICAL DESCRIPTION

Overall dimensions of 207 x 150 mm; written space for music on fols. 153-155 is ca. 180-190 x 115-25 mm, in a variety of hands and rulings with staff gauge ca. 7-7.5 mm. On fol. 201v, written space is 180 x 115 mm with staff gauge 6 mm (15 mm for the two-staff system).

## II. HISTORY

A theological and moral miscellany variously dated late 13th century (Dobson in MES) or early 14th century (Stevens). It is a composite of four parchment mss, fols. 1-94; 95-133; 134-35; 136-201. Music, all in the fourth discrete ms, entered within an integral binio, fols. 152-55, plus later entries. Middle English dialects have both East Anglian and Northern features. Malyshko (1989: 72, 81) suggests Leeds as a possible point of origin, since a later owner was of the parish of Leeds.

## III. BIBLIOGRAPHY

RISM B/IV/1, 491-93; EEH, pl. XXXII-XXXVI; Page (1976); MES; Stevens (1981a); Stevens (1986); Everist (1986); Malyshko (1989); Losseff (1994), 38-40; Gillingham edn.; Deeming (2006)

## IV. CONTENTS

1. O labilis o flebilis  
f. 153; (RISM no. 1); conductus a2; facs. EEH, pl. XXXII; ed. PMFC XIV, no. 8, Anderson edn., vol. 10, no. P29 (Sv, 217-218)
2. Magdalene laudes plene vox serene  
fol. 153v; sequence a1, melody based on the sequence Letabundus; heading reads "Sequencia de Magdalena post notam Letabund"; facs. EEH, pl. XXXIII, Deeming (2006), 14
3. Flos pudicie/Flur de virginite  
fol. 153v; sequence a1 double texted in Latin and Anglo-Norman; heading reads "Cantus de Domina post cantu Aaliz"; facs. EEH, pl. XXXIII, Deeming (2006), 14
4. Angelus ad virginem/Gabriel fram evene king  
fol. 154; devotional song a1 double-texted in Latin and English; facs. EEH, pl. XXXIV; ed. MES, nos. 15 (i), 15 (ii)
5. Te milde lamb isprad o rode  
fol. 154; monophonic English devotional song; facs. EEH, pl. XXXIV; ed. MES, no. 14
6. Worlde blis ne last no throwe  
fol. 154; monophonic English devotional song; concordance in Ob 18, no. 1; facs. EEH, pl. XXXIV; ed. MES, no. 7



7. Spei vena melle plena  
fol. 154v; Marian sequence a1; facs. EEH, pl. XXXV
8. Jesu cristes milde moder  
fol. 154v-55; (RISM no. 2); double-texted sequence a2 in English; facs. EEH, pl. XXXV-VI; ed. PMFC XIV, no. 1, MES, no. 12
9. Salve virgo virginum parens  
fol. 155; (RISM no. 3); conductus a3 (Anderson cat., no. O14); musical concordance is no. 10 below; facs. EEH, pl. XXXVI; ed. PMFC XIV, no. 19a, Anderson edn., vol. 9, no. O12, Caldwell (1991), 69
10. Veine pleine de ducur  
fol. 155; (RISM no. 4); conductus a3 in Anglo-Norman; musical concordance is no. 9 above; facs. EEH, pl. XXXVI; ed. PMFC XIV, no. 19b, Everist (1986), no. 2
11. Bien deust chantar ky leal amie  
fol. 155; Anglo-Norman monody; facs. EEH, pl. XXXVI
- 
12. Alleluia V. Virga ferax Aaron  
fol. 200v; (RISM no. 5); frag. chant setting a2
- 
13. Risum fecit sare  
fol. 201v; (RISM no. 6); sequence a2; facs. Deeming (2006), 15; ed. PMFC XIV, no. 9, Gillingham, no. 21

## I. PHYSICAL DESCRIPTION

Overall ms dimensions are 212 x 115 mm, but the gathering containing the music is shorter, at 200 x 115 mm; written space of music pages is 180 x 103-107 mm, with six pairs of four-line brown staves per page of gauge 10 mm. Early 13th-century notation similar to British Library manuscripts Cotton Vesp. xviii, Harley 524, and Harley 5393. The two items are entered in different hands.

## II. HISTORY

MS of 24 folios is a 12th-13th century collection of short theological works that originally belonged to Cistercian abbey of Thame, Oxfordshire. Music and text added on the final leaves of a gathering given over to De diluvia. Fol. 16v has 12 lines of unrelated written text in yet another, later hand.

## III. BIBLIOGRAPHY

RISM B/IV/1, 493-94; EEH

## IV. CONTENTS

### 1. Amor patris et filii veri splendor

fol. 15v-16; Pentecost sequence a2; facs. EEH, pl. IX-X; ed. Anderson edn., vol. 10, no. P30

### 2. Benedicamus domino

fol. 16; setting a2; facs. EEH, pl. X

## I. PHYSICAL DESCRIPTION

Parchment leaf of polyphony now fol. 36 in a 19th-century miscellany of fragments of burnt Cotton manuscripts. Heat has distorted and shrunk the parchment to current dimensions of ca. 190 x 135 mm. Shrinkage and warping on account of the Cotton fire make a fair estimate of original dimensions impossible. Notation is EMN.

## II. HISTORY

Leaf apparently was a flyleaf in Cotton Titus A. xviii, an early 14th-century Durham miscellany of 85 folios and dimensions 240 x 165 mm that survives in very good shape. The leaf is dated 1349 in a document added at the bottom of the recto; leaf probably from Adel (Addle in Yorkshire).

## III. BIBLIOGRAPHY

RISM B/IV/1, 494; MES, 196-98, 272-73, 307-8; Page (1976); Stevens (1981); Page (1983); PMFC XVII

## IV. CONTENTS

1. Veni mater gracie stella/T. [Dou way Robin]  
fol. 36; pes motet a2; concordance in US-PRu 119 B, no. 1 ; RISM proposes Salve mater as incipit; MES proposes Sancta mater; ed. MES, no. 18, PMFC XVII, no. 52
2. Angelus ad virginem subintrans  
fol. 36v; setting a2 with tune in top voice; not concordant to a later polyphonic setting a3 of the same text and tune in Cambridge, University Library, Additional 710 (an error in RISM repeated in Anderson edn., vol. 9, pp. 126-27 in the commentary to no. O13, and elsewhere); ed. MES, no. 15 (ii) with substitute text (Gabriel Fram Heven-King), PMFC XVII, no. 17

## I. PHYSICAL DESCRIPTION

MS dimensions are 235 x 160 mm; music added on originally blank rearmost pages, fols. 90v-91, in written space 178 x 115 mm (fol. 90v) and 170 x 125 mm (fol. 91) on twelve and nine freely-drawn four-line staves per page, respectively, of staff gauge 7-10 mm. RISM errs in assigning item no. 1 to page 90 recto.

## II. HISTORY

Ms of 91 fols. is a parchment collection of psalm and hymn texts of the late 12th or early 13th century. Provenance might be French or English, but the present consensus is that the music, at any rate, is an English addition. The same hand entered the text and lowest musical part on fol. 90v and the text and music of fol. 91; the upper two polyphonic voices on fol. 90v, for which space had been saved, were then added in another hand.

## III. BIBLIOGRAPHY

RISM B/IV/1, 495; EEH; Hughes (1954); Lütolf (1970), 1:199-202; PMFC XIV

## IV. CONTENTS

### 1. Virtute numinis

fol. 90v; Agnus dei trope a3; facs. EEH, pl. XI, Hughes (1954) before 303; ed. Lütolf, no. 67, PMFC XIV, no. 20

### 2. Salve virgo singularis

fol. 91; monophonic sequence

## I. PHYSICAL DESCRIPTION

MS dimensions are 215 x 160 mm; music added on blank flyleaves at end of main corpus in written space 179 x 125 mm ruled for thirteen red staves on fol. 164v (one five-line and twelve four-line) and twelve on fol. 165 (ten four-line and two five-line) with staff gauge 9 mm for five lines (7 mm for four lines). Musical notation is EMN in long-rhomb motion. Some aspects of early 13th-century notation (e.g., double longs divided by vertical line; one or two dots over some single longs) are most similar to British Library manuscripts Burney 357, Harley 524, or Harley 5393. Decoration in red and green. Lots of erasures, perhaps either amending clef errors or recording the process of scribal conversion from continental notation to EMN.

## II. HISTORY

13th century MS of 167 folios from Ramsey Abbey. Miscellaneous contents include chronicles and Papal bulls; originally at least two separate mss now joined. Leaves containing the music once may have been independent of the remainder, as fols. 163 and 165 form a bifolio, with fol. 164 now a single leaf within it whose musical content continues onto fol. 165, and fol. 163 recto is blank.

## III. BIBLIOGRAPHY

RISM B/IV/1, 495-96; Everist (1986)

## IV. CONTENTS

1. Amor veint tout fors / Au tens deste ke cil / T. Et gaudebit  
fol. 164v-165; motet a3 in Anglo-Norman, with continental concordances in F-MO 15 (Rok. 23), etc.; facs. Everist (1986), frontispiece; ed. Everist (1986), no. 4

## I. PHYSICAL DESCRIPTION

MS dimensions are 207 x 150 mm; music in top half (98 x 115 mm) of a ruled written space of 148 x 115 mm, on three systems of two red four-line staves of gauge 8 mm. Notation includes an ascending binary ligature whose lower note is a wavy duplex long and a descending binary ligature whose first note is a duplex longa over which are two dots. Early 13th-century notation is most similar to British Library manuscripts Burney 357, Cotton Vespasian A. xviii, or Harley 5393. Red decoration on initials.

## II. HISTORY

MS of 147 fols. is a miscellaneous collection of once independent libelli including sermons and other theological items. The last of these is a letter from the Abbot of Oseney to the Bishop of Lincoln, ca. 1300-1320. Music entered on a ruled but blank endleaf of one of these items.

## III. BIBLIOGRAPHY

RISM B/IV/1, 505; EEH, pl. XXXI; Anderson edn.; Malyshko (1989), 79-80; Losseff (1994), 42

## IV. CONTENTS

1. Veri floris sub figura quem produxit  
fol. 63; conductus a2 (Anderson cat., no. C1, Falck no. 369, Szöverffy, 320); facs.  
EEH, pl. XXXI; ed. Anderson edn., vol. 1, no. C1

## I. PHYSICAL DESCRIPTION

A smallish book of 162 folios, originally ca. 200 x 135 mm, now trimmed at the margins to 190 x 130 mm, with a written space of 163 x 102 mm (sometimes taller) for fols. 2-13v; staff gauge is 11-12.5 mm for five lines. Item A comprises the entire first section. Folio one is blank. Fols. 2r-13v have uniform ruling of nine red five-line staves per page with the exception of 9v-10 (four three-staff systems of 4, 5, 5 lines for item no. 9), 11 (only ruled for 5 staves, to the end of the piece), 11v (for item no. 12). Notation is EMN with rhomboid breve; it has evidently undergone some modifications at a later time.

Item B, fols. 14r-15r begins the second section of the book and is ruled differently for its music theory examples; written space is 143-152 x 80-85 mm.

Item C, the appended fols. 160v-161, has a written space of 141 x 115 mm.

## II. HISTORY

This is a Reading Abbey ms principally from the mid 13th century and finished not long after 1265. It is a portable miscellany originally in six distinct sections of widely varying content, but with uniform size and mostly uniform written space and ruling of pages. Perhaps compiled for Reading monk William of Winchester. The music is in the first section (fols. 2r-13v), and includes nine lengthy monophonic Latin songs, plus polyphony (Sumer canon, three-voice motet as conductus, three dances a2). There are music theory examples at the beginning of the second section (fols. 14r-15r).

The last item added to the manuscript is a later addition, a single bifolium which preserves the index or table of contents to a now lost music codex of c. 1290 that was evidently also of Reading provenance, the so-called LoHa or Harleian index (fols. 160v-161). It records that the lost book was once owned and perhaps assembled by W. de Wintonia (a monk at Reading and at Leominster Priory, a Reading dependency, in the 1270s and 1280s), and identifies a work by R. de Burgate (abbot of Reading, 1268-90) and a cycle of Alleluia settings attributed to W. de Wycombe (a Reading monk who also worked at Leominster Priory for four years and was precentor there for part or all of that time, in the later 1270s).

## III. BIBLIOGRAPHY

RISM B/IV/1, 505-8; EEH; Parrish; PMFC XIV; Anderson cat.; Schofield (1948); Page (1976); Hohler (1978); McGee (1989); MES; MGB; Everist (1986); Lefferts (1986); Stevens (1986); Crocker (1990); Losseff (1994), 82-84, 127; Taylor and Coates (1998); Sanders (2001b); Sanders (2001c); Sanders (2001e); Taylor (2002); Gillingham (2006); Deeming (2006); Grove 2001 entries for "Wintonia, W. de," "R. de Burgate," and "W. de Wycombe."

## IV. CONTENTS

Item A

1. Samson dux fortissime  
fols. 2-4v; Latin lai a1; Anderson cat., no. L42; facs. EEH, pl. XII-XVII
2. Regina clemencie Maria vocata  
fols. 4v-5v; Latin lai a1; Anderson cat., no. L43; no. 3 is second half; partial facs. EEH, pl. XVII
3. Primum fuit gaudium  
fols. 5v-6; Latin lai a1; second half of no. 2, where rhyme shifts from -ata to -isti, with same musical material; break point distinguished by a medium-sized initial; also survives independently, for which see AH 31, 175
4. Dum Maria credidit  
fols. 6-7; Latin lai a1; Anderson cat., no. L44
5. Ave gloriosa virginum regina  
fols. 7-8v; sequence a1 (Anderson cat., no. K75, Falck, no. 28, Sv, 66-68); partial facs. EEH, pl. XVIII
6. Cantus superior/Cantus inferior (textless)  
fol. 8v-9; facs. EEH, pl. XVIII-XIX, partial facs. MGB, Ab 13; ed. PMFC XIV, no. 16, McGee, no. 39
7. Cantus superior/Cantus inferior (textless)  
fol. 9; facs. EEH, pl. XIX, MGB, Ab. 13; ed. PMFC XIV, no. 17, McGee, no. 40
8. Cantus superior/Cantus inferior (textless)  
fol. 9; facs. EEH, pl. XIX, MGB, Ab. 13; ed. PMFC XIV, no. 18, McGee, no. 41
9. Ave gloriosa mater salvatoris (Duce creature)  
fols. 9v-10; motet a3, transformed here into conductus and provided with alternative French text (Anderson cat., no. A13, Falck, no. 27, Sv, 66; facs. EEH, pl. XX-XXI, Parrish, pl. XXXII-XXXIII, MGB, Ab. 15; ed. PMFC XIV, no. App. 23 a and b, Crocker (1990), 684-87, Everist, no. 1, Deeming (partial))
10. Felix sanctorum chorus  
fols. 10v-11; sequence a1
11. Petrus romanis reseravit  
fol. 11; poem on the twelve Apostles, no musical notation
12. Sumer is icumen in/Perspice chisticola  
fol. 11v; bitextual rota over a two-voice pes, with performance instruction; facs. EEH, pl. XII, frontispiece to Grove's Dictionary (1954), vol. vii, Parrish, pl. XLIII, MGB, Ab. 12, cover of record Medieval English Lyrics (ARGO ZRG 5443 [London, 1965]), NGD/2 24:708, British Library Postcard BL/C/MSS/189 (The British Library Board, 1982); Taylor (2002), p. 80; ed. PMFC XIV, no. 4a and b, MES, no. 9, Büttner (1990), 106, Caldwell (1991), 61
13. Eterni numinis mater et filia  
fol. 12-13; sequence a1



14. Ante thronum regentis/Organizat triplex ierarchia  
fol. 13; sequence a1
15. Gaude salutata virgo fecundata  
fol. 13v; sequence a1
16. A collect for the Five Joys  
fol. 13v; no musical notation

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#### Item B.

Three pages of music theory materials, incl. Est tonus sic and solmization exercises.  
fols. 14r-15r

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#### Item C

Index or table of contents for a lost volume of polyphony, fols. 160v-161; there are incipits for 164 items; the layout in sections with headings is original, but the running numeration given below is modern; a number of the textual incipits can be associated with possible concordances, as noted; possibles tend to group in certain of the sections, while other sections, including what are called in the index the conductus, apparently consist entirely or mostly of unica; see Lefferts (1986), 161-65, Sanders (2001e), Losseff, 67-69.

#### Ordo libri W. de Winton

- 1 (1.1) Spiritus et alme. R. de Burgate [Ob 60, 4?]
- 2 (1.2) Rex omnium lucifluum.i.Regnum tuum solidum [Ob 60, 3?]
- 3 (1.3) Item Regnum tuum solidum [several possibilities]
- 4 (1.4) Virgo decora. Virgo dei genitrix [Ob 25, 1?]
- 5 (1.5) All. Virginis inviolate. Virga Iesse
- 6 (1.6) All Gaude mundi domina. Gaude Virgo
- 7 (1.7) All. Salve virgo domina. Salve virgo
- 8 (1.8) All. Virga ferax [Lbl 248, 12?; F-Pn 25408, 4?]

#### Postea Responsoria W. de Wicumbe

- 9 (2.1) All. Dies sanctificatus [Ob 400\* B, 1?]
- 10 (2.2) All. Video celos apertos
- 11 (2.3) All. Hic est discipulus
- 12 (2.4) All. Te martirum
- 13 (2.5) All. Gloria et honore
- 14 (2.6) All. Multiphariam
- 15 (2.7) All. Vidimus stellam [Ob 400\* B, 3?]
- 16 (2.8) All. Adorabo
- 17 (2.9) Item All. Adorabo

18 (2.10) All. Pascha nostrum [Recon I, 39?]  
19 (2.11) Item All. Pascha nostrum  
20 (2.12) All. Dulce lignum  
21 (2.13) All. Ascendens Christus  
22 (2.14) Item Ascendens Christus  
23 (2.15) All. Paraclitus  
24 (2.16) All. Benedictus es Domine  
25 (2.17) All. Inter natos  
26 (2.18) All. Tu es Symon Bariona  
27 (2.19) All. Non vos me elegistis  
28 (2.20) All. Levita Laurencius  
29 (2.21) All. Hodie Maria virgo [Cjec 1 B, 1?]  
30 (2.22) All. Nativitas gloriose [Ob 400\* A, 2?]  
31 (2.23) All. In conspectu [Ob 400\* A, 3?]  
32 (2.24) All. Judicabunt [Recon II, 10?]  
33 (2.25) All. Hic Martinus [Hic Franciscus Ob 400\* A, 5?]  
34 (2.26) All. Veni electa  
35 (2.27) All. Dilexit Andream  
36 (2.28) All. Tumba sancti Nicholae  
37 (2.29) All. Justus germinabit [D-W499, 1?]

38 (2.30) All. Ave Maria [Cjec 1 B, 2?; D-W3, 2?]  
39 (2.31) All. Salve virgo [Cac 128/8, 2?]  
40 (2.32) All. Gaude virgo [Recon II, 5?]  
41 (2.33) All. Porta Syon [Ob 400\* B, 2?]  
42 (2.34) All. Ora pro nobis  
43 (2.35) All. Virga Iesse [Recon II, 6?]  
44 (2.36) All. Dilexit Mariam dominus  
45 (2.37) All. Salve decus

### Cunctus

46 (3.1) Veni creator spiritus [Anderson cat. J41, E13?; R5]  
47 (3.2) In celesti ierarchia [Anderson cat. R6]  
48 (3.3) Dulcis ave femina [Anderson cat. R7]  
49 (3.4) Mater Christi quem pavisti [Anderson cat. R8]  
50 (3.5) Miles Christi qui vestisti [Anderson cat. R9]  
51 (3.6) Katerina progenie [Anderson cat. R10]  
52 (3.7) Andreas celici [Anderson cat. R11]  
53 (3.8) Dux Andrea [Anderson cat. R12]  
54 (3.9) Ave caro Christi [Anderson cat. R13]  
55 (3.10) Veni sancte spiritus [Anderson cat. L156, Q8, N21, N19, K76?; R14]  
56 (3.11) Mundo salus oritur [Anderson cat. R15]  
57 (3.12) Gaudent celi letantur populi [Anderson cat. R16]  
58 (3.13) Vox iocunda [Anderson cat. R17]  
59 (3.14) Gaude virgo vas pudicie [Anderson cat. R18]  
60 (3.15) Virgo pudicie [Ob D.3, 2?] [Anderson cat. O38; R19]  
61 (3.16) Salvatori sit gloria [Anderson cat. R20]  
62 (3.17) De radice sentium [Anderson cat. R21]

- 63 (3.18) Castitatis culmine [Anderson cat. R22]
- 64 (3.19) Salve sola solis cella [Anderson cat. R23]
- 65 (3.20) Regina misericordie [Anderson cat. R24]
- 66 (3.21) Ave Maria laus tibi quia [Anderson cat. R25]
- 67 (3.22) Salve decus castitatis [Anderson cat. R26]
- 68 (3.23) Adorna Syon thalamum [Anderson cat. R27]
- 69 (3.24) Letentur omnia corda [Anderson cat. R28]
- 70 (3.25) Felix Magdalene [Anderson cat. R29]
- 71 (3.26) Benedicta sit regina [Anderson cat. R30]
- 72 (3.27) Corpora sanctorum [Anderson cat. R31]
- 73 (3.28) Rex sedet in solio [Anderson cat. R32]
- 74 (3.29) Zacharie filius [Anderson cat. R33]
- 75 (3.30) Hodie leticiam [Anderson cat. R34]
- 76 (3.31) Pastor gregis anglici [Anderson cat. R35]
- 77 (3.32) Salve Thomas flos [Anderson cat. R36]
- 78 (3.33) Ecce virgo iam complete [Anderson cat. R37]
- 79 (3.34) Ympni novi nunc intonent [Anderson cat. R38]
- 80 (3.35) Concipis affata [Anderson cat. R39]
- 81 (3.36) Rorant celi [Anderson cat. R40]
- 82 (3.37) O castitatis lilium [Anderson cat. R41]
- 83 (3.38) Resurrexit Dominus [Anderson cat. R42]

#### Motetti cum una littera et duplici nota

- 84 (4.1) Gloriamur crucis in preconio
- 85 (4.2) Mundialis glorie
- 86 (4.3) Salve virgo que salvasti
- 87 (4.4) Reges Tharsis et insule
- 88 (4.5) Radix Iesse
- 89 (4.6) Nimis honorati sunt
- 90 (4.7) Omnis sexus gaudeat
- 91 (4.8) Ave pater inclite
- 92 (4.9) Christi miles rex Edmundus
- 93 (4.10) Zelo crucis innocens
- 94 (4.11) Veritatis vere testis
- 95 (4.12) Ad gloriam deice
- 96 (4.13) Homo quam ingratus

#### Motetti cum duplici littera

- 97 (5.1) Quem non capit [Recon I, 8?]
- 98 (5.2) Super te Ierusalem [WOc Add. 68, Frag. x, 3?]
- 99 (5.3) Precipue mihi dant [Precipua michi dat gaudia, Recon II, 1?]
- 100 (5.4) Presul ave flos presulum
- 101 (5.5) De stirpe Davitica
- 102 (5.6) Plausit sterilis
- 103 (5.7) Sancte Dei preciose
- 104 (5.8) Anima mea liquefacta est [US-PRu 119 A, 2?]
- 105 (5.9) Descendi in ortum meum

- 106 (5.10) O felicem genitricem
- 107 (5.11) Mira federa [Ob 400\* C, 1?]
- 108 (5.12) Salve gemma virginum [Recon I, 59?]
- 109 (5.13) O Maria vas mundicie [US-Cu 654, 1?]
- 100 (5.14) Maria laudis materia
- 111 (5.15) Benedicta sis lucerna
- 112 (5.16) In Domino gaudeat
- 113 (5.17) Epulemur et letemur
- 114 (5.18) Resurgente salvatore

Item moteti cum duplici nota

- 115 (6.1) Claro paschali
- 116 (6.2) Mira virtus Petri

Item cum duplici littera

- 117 (7.1) In sanctis est mirabilis
- 118 (7.2) In te martir patuit
- 119 (7.3) Salvatoris est effecta
- 120 (7.4) Virgo Jesum preter morem
- 121 (7.5) Quod in rubo Moyses
- 122 (7.6) Intrat Noe portat iusticiam
- 123 (7.7) Regis summi glorie
- 124 (7.8) Benedicta sit regina
- 125 (7.9) O regina misericordie
- 126 (7.10) Turtur innocencie
- 127 (7.11) Salve decus virginum
- 128 (7.12) Veni creator spiritus
- 129 (7.13) Qui mortalia
- 130 (7.14) Mulierum flos Maria
- 131 (7.15) Spiritus spirat ubi vult
- 132 (7.16) O Iudee nepharie
- 133 (7.17) Ave Maria gracia plena [several candidates]
- 134 (7.18) Gaude virgo concipiens
- 135 (7.19) De costa dormientis
- 136 (7.20) Benedictus sit sincerus
- 137 (7.21) Eterne rex glorie
- 138 (7.22) Zacharie per helie
- 139 (7.23) Ysaias ut notavit
- 140 (7.24) Salve stella matutina
- 141 (7.25) Nostris Christe melis
- 142 (7.26) Virgo sancta Katerina
- 143 (7.27) Katerina lex divina
- 144 (7.28) Clericorum sanctitate
- 145 (7.29) Salve gemma confessorum [Recon I, 54?]
- 146 (7.30) Gaude gemma virginum
- 147 (7.31) Salve mater salvatoris [DORcro, 2?; Ob 343, 2?]
- 148 (7.32) In honorem summi Dei

149 (7.33) O sanitas languencium  
150 (7.34) Felix illa curia [Recon I, 49?]  
151 (7.35) Rex auctor misericordie  
152 (7.36) Christum Dei filium  
153 (7.37) Zacheus publicanorum  
154 (7.38) O martir egregie  
155 (7.39) Gaude virgo mater Christi [Lbl 3132, 1?]  
156 (7.40) Ad gracie matris obsequia  
157 (7.41) Auctor pacis  
158 (7.42) Virgo pura pariens  
159 (7.43) Roma felix decorata  
160 (7.44) Cives apostolici  
161 (7.45) Te Dominum clamat angelicus [Recon I, 58?]  
162 (7.46) Sanctorum meritis  
163 (7.47) Ecclesie vox hodie  
164 (7.48) Rex omnipotens die hodierna

## I. PHYSICAL DESCRIPTION

Two groups of three small fragments each, once used as binding strips but now removed and mounted between two clear plastic sheets; they appear to be from the same music source. The three horizontal strips, when joined together, form a fragment ca. 75 mm x 225 mm from the bottom of a bifolium (fols. 1-2); estimating twelve red five-line staves to the page, the later 13th-century original may have been over 330 x 180 mm with written space ca. 300 x 160 mm and staff gauge 15-16 mm. Item no. 1 is clearly a later addition of the 14th century with brown staves and a different hand and ink. The remaining three small vertical strips comprising fol. 3 are believed to come from the same leaf since their hands are very similar and their versos are blank; two can be joined to form a fragment 73 x 48 mm, while the third measures 74 x 24 mm. Music notation is Franconian long-breve motion with square breves. The verso of fol. 3 is blank.

## II. HISTORY

No info. on music fragments. Former host ms is a 15th-century paper ms (English?) of 215 x 150 mm containing the Gesta Romanorum. Fragments were removed in a 1966 rebinding.

## III. BIBLIOGRAPHY

RISM B/IV/2, 378-80; Summers (1983)

## IV. CONTENTS

## 1. Gaude virgo mater Christi

fol. 1; third and final double versicle of sequence Celum Deus inclinavit in a setting a3 with c.f. in lowest voice (perhaps the origin of this melody?); 14th-century addition; facs. Summers (1983), pl. 62; ed. PMFC XVII, no. 16

## 2. . . . verbum . . . in gremio virginis Marie pie venies . . . /T.

fol. 1v; frag. motet; tenor text fully underlaid in red, now erased

## 3. . . . dorata po . . . suffragarix domini . . . assumpta letaris . . .

fol. 2; frag. motet voice

## 4. . . . regnum rex glori . . . tis devote preces . . . patris ad te cla . . .

fol. 2v; frag. motet voice; facs. Summers (1983), pl. 62

## 5. . . . seria ro . . .

fol. 3; frag. motet voice; facs. Summers (1983), pl. 62

## 6. . . . t per horam longenam ut . . . entur . . . ria . . . modulami . . .

fol. 3; frag. motet voice; facs. Summers (1983), pl. 62



## I. PHYSICAL DESCRIPTION

Codex originally ca. 250 x 180, now 217 x 159 mm, with a written space for the music of 179 x 130-55 mm on fol. 80v; nine red four- and five-line staves with gauge 7-17 mm roughly drawn in a single column in three systems of three staves each, with text guides. Text script is protogothic with strong documentary influence. Musical notation is of the earliest 13th century, like British Library manuscripts Burney 357, Cotton Vespasian A. xviii, and Harley 524.

## II. HISTORY

Music has been added on the last page (fol. 80v) of a discrete parchment booklet (76 fols., foliated 5-80) that is the first of two now bound together in this volume. The MS, of possible Lincolnshire provenance, consists of this booklet (a glossed Gospel concordance s. xii/xiii) and an Evangelium per totum Adventum legenda. These were associated by the 15th century. Given to the British Museum by Edward Harley, Earl of Oxford, in 1753.

## III. BIBLIOGRAPHY

Wathey, RISM Suppl., 46-47; Anderson edn.; Losseff (1994), 36, 41-42

## IV. CONTENTS

### 1. Quid tu vides Ieremia

fol. 80v; conductus a2 (Anderson cat., no. D4; Falck, no. 287, Szöverffy, 260-61);  
facs. RISM Suppl., pl. 18; ed. Anderson edn., vol. 1, no. D4



## I. PHYSICAL DESCRIPTION

Three parchment fragments located at different places in the same modern compilation, representing leaves from two different medieval sources, identified in the following as A and B.

### Fragment A

Fol. 22, a single parchment leaf originally ca. 370 x 240 mm with wide margins, now trimmed at the top and right to 305 x 190-195 mm. Loss of music and text only about the depth of an initial vertically, and most of the topmost staff horizontally. Written space of ca. 268 x 140 mm ruled for twelve red five-line staves of gauge 14 mm, of which eleven staves and a fraction are visible. Musical notation is EMN. Blue initials ca. 20 mm wide set into one-staff indents of ca. 10 mm.

### Fragment B

Two parchment fragments now bound as fols. 32 and 65. Together they form top left and right parts of one folio, with missing center. Similar size---137 x 68 mm (fol. 32) and 138 x 73 mm (fol. 65)---suggests the original leaf was cut and trimmed to serve as front and rear flyleaves in the same small unidentified ms. Projecting from the assumption of 12 red five-line staves per page of gauge 12 mm, the original written space was ca. 210-215 mm tall. Estimating from the tenor repetitions and upper voice gaps in item 1, the width of written space was ca. 125 mm. Overall the leaf would originally have been ca. 250 x 160 mm or larger. Items all begin with letter B, suggesting alphabetical arrangement; items 3 and 4 have original numerations X and XI. Musical notation is EMN. Elaborately flourished and painted two- and four-stave initials in red and blue, indented ca. 20 mm. The contents description reverses RISM's recto and verso.

## II. HISTORY

No info. on music leaves. Present location is a 20th-century compilation of odd parchment fragments mostly of music. Fragment A is of the late 13th or early 14th century. Fragment B is evidently earlier.

## III. BIBLIOGRAPHY

RISM B/IV/1, 508-11

## IV. CONTENTS

### Fragment A

1. Nobili precinitur / Flos de virga nascitur / T. Proles Marie virginis pie [Eius]  
recto [fol. 22]; c.f. motet a3 with texted tenor; concordance in continental notation  
in F-MO 58 (Rok 67)

2. [O homo considera . . . dat co]mpendia cuius/O homo de pulvere/T. [In seculum] verso [fol. 22v]; c.f. motet a3; text concordance in a motet in GB-Onc 362, no. 17 [EECM 26, pl. 96; ed. PMFC XV, no. 9]; this motet ed. PMFC XIV, no. 79

#### Fragment B

1. [Beatus] . . . nobis filium carnem sumens . . . reddidit ut morte mortem solveret carne carnem redi . . . quos condidit/T. Beata visce[ra marie virginis que porta] recto [fols. 65v and 32v]; frag. conductus motet a3; c.f. is from the Communion for BVM Assumption (GS, pl. 195); text paraphrases second stanza (Beatus auctor seculi) of Sedulius's abecedarian Annunciation hymn A solis ortus cardine
2. B . . . /T. Benedicta.  
recto [fol. 65v and 32v]; frag. opening of a motet; tenor is a single word, the soloistic incipit of the Marian gradual Benedicta et venerabilis V. Virgo dei genitrix, up a fifth in respect to its most common pitch level
3. [Benedicamus]/[Benedicamus]/[Benedicamus]/T. Benedic[amus domin]o  
verso [fols. 32 and 65]; original numeration X; frag. chant setting a4 in score; Benedicamus tenor has not been securely identified; possible that this setting is incompletely notated, with final cadence intended for empty staves immediately below on right hand side.
4. Bis in cuius sa . . . imabat/ de papille r . . . es abat  
verso [fols. 32 and 65]; original numeration XI; probable motet voice

London, British Library, Sloane 1580

s. xiii in.

## I. PHYSICAL DESCRIPTION

MS dimensions 167 x 114 mm; polyphony in written block 126-130 x 80-88 mm ruled for six freely-drawn accolades of two four-line brown staves of gauge 7 mm.

## II. HISTORY

Host ms of 189 fols. is a miscellany of the 13th century, containing principally sermons. Music, mainly monophonic sequences, added in various hands to empty fols., primarily to fols. 143v-147v; none in same hand as *Verbum celo*.

## III. BIBLIOGRAPHY

RISM B/IV/1, 511-12; PMFC XIV; Gillingham edn.

## IV. CONTENTS

### 1. Verbo celum quo firmatur

fol. 156v-157v; sequence a2 headed *De resurreccione*; ed. PMFC XIV, no. 5,  
Gillingham edn., no. 11

## I. PHYSICAL DESCRIPTION

Ms dimensions of 195 x 133 mm with written space for music on recto of 161-72 x 102-07 mm, ruled in five freely-drawn accolades of 8-9 lines each on the recto and six accolades of 8-11 lines each on the verso; staff gauge for 5 lines is ca. 10-12 mm. Erasure of all material on the verso.

## II. HISTORY

Three manuscripts of English origin bound together (ff. 1-132, 133-192, 193-254); perhaps once at Westminster Abbey. The music was added on both pages of the final (blank) folio at the end of the second part, a parchment ms of sermons in French and Latin dating to ca. 1200. RISM identifies the legible music as a sequence (no. 1), a responsory trope (no. 3), and two Agnus tropes (nos. 2 and 4); possibly all items were intended as Agnus tropes.

## III. BIBLIOGRAPHY

RISM B/IV/1, 523-24; Gillingham (1987); Lütolf (1970), 1:195-98; PMFC XIV

## IV. CONTENTS

1. Miro genere sol de sidere  
fol. 192; sequence-like setting a2; facs. Lütolf, pl. V; ed. PMFC XIV, no. 10, Gillingham (1987), 216
2. Astripotens famulos audi  
fol. 192; Agnus dei trope a2; facs. Lütolf, pl. V; ed. Lütolf, no. 66, PMFC XIV, no. 11, Gillingham (1987), 217
3. Mater dei lumen rei  
fol. 192; sequence-like double versicle with ouvert and clos; facs. Lütolf, pl. V; ed. PMFC XIV, no. 12, Gillingham (1987), 218
4. Mortis dira ferens ut nostra  
fol. 192-192v; Agnus trope a2, continuation onto 192v is illegible; facs. Lütolf, pl. V; ed. Lütolf, no. 65, Gillingham (1987), 220
5. Illegible music a2 under palimpsest, probably one additional piece  
fol. 192v

## I. PHYSICAL DESCRIPTION

Single damaged parchment bifolium, not the center of a gathering, that was bound sideways to form the rear pastedown of MS 752; the surviving fragment now raised to form fol. 51, with a preceding unfoliated stub; further, there are offsets on the front binding board from an additional bifolium once used as a pastedown but now lost, that originally was adjacent to and nested within the surviving bifolium. (The offsets are not reproduced here.) Probably nine or twelve red five-line staves, of which eight survive; now 170 x 237 mm for the double leaf but originally each folio ca. 190 x 134 mm, with written space ca. 131 x 104 mm (estimating twelve staves to the page) and staff gauge 10-13 mm; freely-ruled in two-staff systems with frame rules, double text guides, and ruled indentations of ca. 10 mm for initials. Red and blue plain capitals with red and blue flourishing. Text hand is gothica textualis rotunda, and musical notation is of Notre-Dame type.

## II. HISTORY

No info. on music leaf. Host manuscript is a late 13th-century copy of Vegetius, De re militari, covered in what is probably the original binding of s. xiii/xiv. No trace of ownership before ca. 1700. Possibly donated by Sir Charles Cotterell in the mid 1680s to the library founded by Thomas Tenison (Archbishop of Canterbury, 1694-1715) at St. Martin's Lane, London.

## III. BIBLIOGRAPHY

Wathey, RISM Suppl., 47-49; Losseff (1994), 28-33, 62, 95-99

## IV. CONTENTS

### 1. Christus natus de Maria

Ar-v; conductus a2; facs. Wathey, pl. 19; ed. Losseff (1994), 29

### 2. Barabas dimittitur Cristus penas

Av-offset on front board; conductus a2; ed. Losseff (1994), 30

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### 3. [Austro terris influente] . . . -ia serpens di- . . . patris redit

offset on front board-Br; conductus a2 (Anderson cat., no. G1; Falck, no. 26; Szöverffy, 65); ed. Anderson edn., vol. 3, no. G1

### 4. Hec est rosa

Br-v; conductus a2, second strophe of Ortu regis evanescit, here as a separate piece (Anderson cat., no. G3; Falck, no. 256; Szöverffy, 236); facs. Wathey, pl. 19; ed. Anderson edn., vol. 3, no. G3

### 5. [Pa]ter noster qui [es in celis]

Bv; frag. conductus a2 (Anderson cat., no. G2; Falck, no. 265; Szöverffy, 263); facs. Wathey, pl. 19; ed. Anderson edn., vol. 3, no. G2



## I. PHYSICAL DESCRIPTION

Two parchment strips forming one frag. folio; now 130 x 205 mm, originally ca. 430 x 260 mm, assuming twelve five-line staves to the page; present dimensions of written space 130 x 180 mm, originally ca. 370 x 185 mm; rastrum-ruled in single column, with mix of single staves and two-staff systems, with frame rules and double text guides; staff gauge 18.5 mm; staves in red, text of tenor in red, major initials in gold, blue, and red. Text script is *gothica textualis sine pedibus*, with some semi-quadrata elements; music notation is English, late *ars antiqua* binary mensuration.

## II. HISTORY

Music written in England. Formerly used as flyleaves at each end of Gal. G. 4. 29, a printed book (Paris, 1552) received by the Abbey library in 1584 as a bequest from the collection of William Latymer; this book is now bound in what might be a standard Westminster Abbey design of s. xvi/xvii.

## III. BIBLIOGRAPHY

Wathey, *RISM Suppl.*, 60-62

## IV. CONTENTS

1. ... *veniam grariam et gloriam*/T. *Spiritus et alme orphanorum*  
recto; frags. of two voices of troped Gloria trope a3; concordance is US-Cu 654, no. 4 ( ed. PMFC XIV, no. 73); Cu 654 version reverses the layout of the two voices, has a different, non-tropic, syllabically-set text, and is notated in a binary version of English mensural notation with rhomboid breves
2. ...-tem hominum a maligno spiritu/T. *Spiritus et alme orphanorum*  
verso; frag. troped Gloria trope a3; two voices in score followed by tenor

## I. PHYSICAL DESCRIPTION

Two parchment folios, forming a bifolium not from the center of a gathering; now (and perhaps originally) 490 x 345 mm; written space 400 x 250-55 mm for thirteen staves, or 365 x 250-55 mm for twelve red five-line staves of staff gauge 20 mm; upper parts of motets ruled in double columns, with tenor and quartus cantus ruled across the entire page. Fols. 1r and 2r bear the heading "quadruplices" in red. Item nos. 2, 3, 6, 7, 8 (and probably originally item 5, i.e., all items beginning on these leaves) have "cor" in the l.h. margin next to them. This may indicate choral performance, or else be some kind of indication to the decorator for the gold leaf initials, directly adjacent, that begin one upper voice in each motet. Other initials, and further decoration of gold initials, in red, blue, and green. Items 2 and 6 have work numbers 25 and 37 in the l.h. margin, respectively, implying that a single missing bifolium---the center of the gathering---nested between these folios; by projection, the original fascicle may have consisted of eight nested bifolia and 64 or more motets. The musical notation is Franconian.

## II. HISTORY

No info. on music leaves. Written for Westminster Abbey? Formerly the cover for MS 33327, which contains Abbey accounts dated from 29 September 1516 to 24 June 1517 headed by the name John Campyon. Preserved with Abbey muniments since that time.

## III. BIBLIOGRAPHY

RISM B/IV/1, 524-526; PMMM 5; EECM 26; PMFC XIV

## IV. CONTENTS

1. . . . ferno cum timore more / . . . per te fides aperit / Spirans odor flos beate / Tenor.  
Kyrie [Conditor Kyrie]  
fol. 1; frag. cf. motet a4; facs. PMMM 5, 71, EECM 26, pl. 175; ed. PMMM 5, 17-18, 75-76
  2. O nobilis nativitas / O mira dei misericordia / O decus virgineum / Tenor. Apparuit  
fol. 1; cf. motet a4; facs. PMMM 5, 71, EECM 26, pl. 175; ed. ed. PMMM 5, 76-77, PMFC XIV, no. 85
  3. O mors moreris / O vita vera / Tenor. Mors / Quartus Cantus  
fol. 1v; cf. motet a4; facs. PMMM 5, 72, EECM 26, pl. 176; ed. ed. PMMM 5, 78-83, PMFC XIV, no. App. 27
- 
4. [O pastor patris] . . . tate quam ecclesia . . . / T. Pro patribus  
fol. 2; frag. cf. motet a4; facs. PMMM 5, 73, EECM 26, pl. 177; concordance is Recon. I, no. 56, text concordance only in Recon. I, no. 55; ed. WF, no. 70, PMFC XIV, no. 84



5. . . . e ineffabilis potencie / Dona celi factor domine / Tenor. Doce / Quartus Cantus  
fol. 2; frag. cf. motet a4; facs. PMMM 5, 73, EECM 26, pl. 177; text concordance to  
US-Cu 654, no. 2 ; ed. PMMM 5, 83-86, PMFC XIV, no. 86 (with supplied triplum  
incipit Domine celestis rex)
6. Opem nobis o Thoma porrige / Salve Thoma virga iusticie / Tenor. Pastor  
cesus / Quartus Cantus de opem  
fol. 2; cf. motet a4; facs. PMMM 5, 73, EECM 26, pl. 177; ed. ed. PMMM 5, 86-87,  
PMFC XIV, no. 87
7. Ave miles de cuius militia / Ave miles o Edwarde / Tenor. Ablue / Quartus Cantus  
fol. 2v; frag. c.f. motet a4; facs. PMMM 5, 74, EECM 26, pl. 178; ed. ed. PMMM 5,  
88-89, PMFC XIV, no. 88
8. Psallat chorus in novo carmine / Eximie pater egregie rector  
fol. 2v; frag. cf. motet a3; facs. PMMM 5, 74, EECM 26, pl. 178; concordance is F-  
MO, no. 51 (Rok. 60)

## I. PHYSICAL DESCRIPTION

Two parchment flyleaves once glued to the front and rear covers, foliated 1 and 195, each a flattened bifolium not the center of a gathering, and not contiguous; trimmed at the top and inserted sideways; traces of music are still visible on the boards. Page size was originally ca. 320 x 215 mm, now 291 x 212 mm, with written space 225 x 142 mm and staff gauge 13 mm; layout in single columns with four groups of three brown staves each. Initials in red and blue. Gothic text hand. Musical notation of Notre Dame type, with virga and rhomboid breve to indicate long-short rhythms in no. 2.

## II. HISTORY

No info. on music leaves. From Reading? Host ms of 195 fols. is a 13th-century parchment ms of Augustine's Commentary on the Psalms from Reading Abbey, presented to the Bodleian in 1608 with a sister ms, Bodley 241. Ms covered in a Reading binding of ca. 1500.

## III. BIBLIOGRAPHY

RISM B/IV/1, 528-30; PMFC XIV; Anderson edn.; Gillingham edn.; Losseff (1994), 35

## III. CONTENTS

1. [Ave] substantie biformis baiula . . . Ave confederas ymis  
fol. 1b-1a verso; frag. conductus a3 in score (Anderson cat., no. O31; Szöverffy, 74); ed. PMFC XIV, no. App. 5, Anderson edn., vol. 9, no. O33  
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2. [In te concipitur ma]tris et virginis  
fol. 1b verso-1a; frag. conductus a3 in score (Anderson cat., no. O32; Szöverffy, 176-77); ed. PMFC XIV, no. App. 6, Anderson edn., vol. 9, no. O34, Gillingham edn., no. 36a  
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3. . . . semper pia vocis . . . Amen.  
fol. 195b; frag. conductus a3 in score (Anderson cat., no. O33); ed. Anderson edn., vol. 9, no. O35  
-----
4. Ave credens baiulo  
fol. 195b-195a verso; frag. conductus a3 in score (Anderson, no. O34; Szöverffy, 65-66); ed. PMFC XIV, no. App. 7, Anderson edn., vol. 9, no. O36  
-----
5. . . . tuum natum nos iuvare . . . Amen.  
fol. 195b verso; frag. conductus a3 in score (Anderson cat., no. O35); ed. Anderson edn., vol. 9, no. O37

6. Gaude per quam gaudium

fol. 195b verso-195a; frag. conductus a3 in score (Anderson cat., no. O36; Szöverffy, 145); ed. PMFC XIV, no. App. 8, Anderson edn., vol. 9, no. O38

## I. PHYSICAL DESCRIPTION

Seven small parchment fragments comprising parts of two or more leaves (frags. 1-3 form fol. A; frags. 5-6 form fol. B; frag. 4 possibly from fol. B; frag. 7 illegible), formerly used as binding material in the spine of the present host MS. Four further strips remain embedded and have not been removed. No fragment is now larger than 85 x 60 mm, and no estimate can be made of the original size of leaf or written space. Ruled in red five-line staves with gauge 12-14 mm and ruled two-stave indentations of 12 mm for initials. Text script is gothica textualis semi-quadrata; musical notation is basically Franconian, using unstemmed semibreves and dots of division.

## II. HISTORY

No info. on music leaves. Written in England for Canterbury Christ Church? Present host ms was at Canterbury Christ Church by the early 14th century, and the current binding was probably made at Canterbury between 1450 and 1480. Given to the Bodleian Library in 1616 by Abraham, Isaac, and Jacob Colfe.

## III. BIBLIOGRAPHY

Wathey, RISM Suppl., 66-68

## IV. CONTENTS

1. President[es in tronis]/[Super cathedram]/T.[Ruina]  
fol. A; frag. motet a3; concordance to B-Br 19606, no. 2 and F-Pn 146, fol. 1v; ed.  
PMFC I, 5-7
2. [E]t delictum ac ro- . . . sanitis . . . hic  
fol. A; frag. motet
3. Su- . . . regina peteris . . . -ter expers . . . dulcedine  
fol. Av; frag. motet
- 
4. . . . visibus effulsit . . . -ne essent pro . . . -quinario pasce peracto tempore  
frag. 4 and fol. B; frag. motet

Fol. Bv and frag. 4 verso have blank staves only. Frag. 7 is illegible.

## I. PHYSICAL DESCRIPTION

Polyphony on fol. x verso is written in double columns on sixteen red-four line staves. Overall page dimensions 308 x 200 mm, with written space 232 x 147-54 mm and staff gauge 7-9 mm; alternating red and green initials. Notation is unmeasured square-headed longs and rounded, almost rhomboid, breves.

## II. HISTORY

Host manuscript is of the second half of the 12th century, containing homilies in Old English and Latin, with later additions. Manuscript of over 200 fols. It has seven distinct sections, each ending with blank space before the next begins again with a fresh quire. Unrelated music was later added at the end of the first section (one monophonic sequence on fol. x and one polyphonic sequence on fol. x verso) and at the end of the fourth (one monophonic sequence). The monophony is not reproduced here. Ms given to the Bodleian by Sir Robert Cotton in 1603.

## III. BIBLIOGRAPHY

RISM B/IV/1, 530-31; PMFC XIV; Gillingham edn.; Ker (1957); Irvine (1993); Deeming (2006), pp. 4-16

## IV. CONTENTS

1. Salve sanctarum sanctissima  
fol. x; monophonic Marian sequence: see AH 9, 69.
2. Salve mater salvatoris mater / Spes Maria peccatoris virgo  
fol. x verso; polytextual Marian sequence a2 with voice exchange; facs. Deeming, p. 6; ed. PMFC XIV, no. 6; Gillingham edn., no. 14; Deeming, pp. 7-10
3. Specialis graciososa virgo Maria  
fol. 64v; monophonic sequence: see AH 40, 103.

## I. PHYSICAL DESCRIPTION

Page dimensions of 241 x 175 mm, with written space for music of ca. 200 x 150 mm; up to nine brown freely drawn four- or five-line staves per page, with staff gauge ca. 20-22 mm for five lines and 13 mm for four lines. Notation is EMN in long-short rhythms of virga and rhomb.

## II. HISTORY

Music represents separate additions on empty space in a manuscript of 203 fols. that is a miscellaneous collection of statutes, letters, etc. of the 13th-14th century from the convent of Coventry once belonging to Sir Robert Cotton.

## III. BIBLIOGRAPHY

RISM B/IV/1, 535-37; EEH; Parrish; Sanders (1962); Page (1976); MES; Everist (1986); McGee (1989)

## IV. CONTENTS

1. Foweles in the frith the fisses  
fol. 5; secular English love song a2; ed. PMFC XIV, no. 3, MES, no. 8
2. Textless.  
fol. 5v; monophonic instrumental dance in double versicles with polyphonic ending; facs. EEH, pl. XXIV; ed. Sanders (1962), 289-91, McGee (1989), no. 2  
-----
3. Au queer ay un maus/Ja ne mi repentiray/T. Jolietement my teent  
fol. 179v; c.f. motet a3 on rondeau tenor, with continental concordances (F-MO, no. 243 [Rok. 260], etc.), here in a version in Anglo-Norman with English notation; facs. Parrish, pl. XLIV; ed. Everist (1986), no. 5

## I. PHYSICAL DESCRIPTION

In an attempt to reassemble in one place as much surviving material as possible from two or more dismembered music codices, this source was created out of fifteen leaves removed from the bindings of three medieval manuscripts (eight from Oxford, Bodleian Library, ms. Auct. f. inf. i. 3; six from Oxford, Bodleian Library, ms. Bodley 862, and one from Oxford, Bodleian Library, ms. Hatton 30), together with photographs of leaves preserved in other places. Offsets from Bodley 862 remain in that manuscript. Recent discoveries of additional pertinent material render this factitious assembly of material out-of-date. See Reconstructions I, II, and III below.

## II. HISTORY

Assembled in the Bodleian Library between 1925 and 1952.

## III. BIBLIOGRAPHY

RISM B/IV/1, 541-64; Büttner (1990); Losseff (1994); Sanders (2001a)

## I. PHYSICAL DESCRIPTION

Eight parchment leaves. Seven of these, fols. 79-85, were removed from ms Bodley 816, where they were front and rear flyleaves (fols. i-iii and 197-200); they appear to be from two sources (designated A and B below). The eighth is an unrelated single leaf, fol. 104 (designated C below).

### Fragment A

Fols. 82-85 are two nested bifolia from the center of a gathering (present dimensions: fol. 82, 247 x 86 mm; fol. 83, 272 x 193 mm; fol. 84, 272 x 53 mm; fol. 85, 247 x 190 mm), from a polyphonic Kyriale to which fol. 79, a single leaf (250 x 148 mm), also apparently belonged; they are ruled with nine freely drawn red five-line staves of gauge 18.5 mm in written space of ca. 240 x 154 mm within overall page ca. 280 x 190 mm; elaborate red-blue, one-staff initials are indented about 8.5 mm.

Fol. 80 is a single leaf, now 250 x 135 mm; recto ruled with eight freely drawn red five-line staves of gauge 22 mm; written space height is 240 mm; and a one-staff initial is indented about 6.3 mm. Though its ruling, decorative style, and text hand differ from those of the group just described, the similarity in content and in height of the written block suggest that this leaf may belong with them as well.

Fol. 80v, originally blank, has been notated in a much later hand with a setting in score from the mid-14th century; it has nine five-line staves arranged as three freely ruled three-staff systems with text underneath each; written space originally ca. 245 mm in height; each system of staves is about in 53-56 mm in height, with staff gauge of ca. 13.5-14.5 mm.

### Fragment B

Fol. 81 is an unfolded fragment (252 x 135 mm overall) cut from the top of a single bifolium, probably the center of a gathering of a different, slightly smaller manuscript than Frag. A, with page dimensions ca. 250 x 180 and written space ca. 200 x 135 mm for nine staves, now trimmed to ca. 130 x 135 for six visible staves; fols. 81a recto and b verso were ruled for nine (now six) independent five-line staves of staff gauge 15.5 mm; fols 81a verso-b recto ruled for nine five-line staves arranged as three (now two) three-staff systems. Fol. 81a verso has a three-staff initial indented 8.5 mm.

### Fragment C

Fol. 104 is a single parchment leaf trimmed at the top and now 127 x 160 mm, with freely-ruled red five-line staves of gauge 10-11 mm and width 130-134 mm (two six-line staves of gauge 13 mm on fol. 104v); originally about 300 x 170 mm with a written space of 175 x 134 mm on the recto, assuming an original with ten staves and generous margins. Text hand is gothica textualis quadrata and music hand is English Mensural Notation with rhomboid breve expressing second mode.

## II. HISTORY



No info. on music leaves. Present host ms is a guardbook of musical fragments, some of which are medieval. Fols. 79-85 (frags. A and B) were flyleaves in Oxford, Bodleian Library, Bodley 816, a 14th-century English copy of the Epistolae or Dictamina of Petrus de Vineis (a volume authored in the second quarter of the 14th century that includes letters relating to Oxford). Fol. 104, written in England in the later 13th century, was formerly a flyleaf in some unknown volume; it was owned by Dr. A. Molloy, Southmoor, Abingdon, and was bought by the Bodleian Library on 5 June 1967.

### III. BIBLIOGRAPHY

Frgs. A and B: RISM B/IV/2, 566-70; Lütolf (1970), 1:237-43; Summers (1983); Sanders (2001b)

Frag. C: Wathey, RISM Suppl., 77; Lefferts and Bent, 338-42

### IV. CONTENTS

#### Fragment A

1. Kyrie pater venerande rex/T. [Kyrie fons bonitatis]  
fol. 82; RISM no. 9; frag. troped chant setting a3 of Kyrie fons bonitatis;  
concordance to Recon. I, no. 41 ; ed. WF, no. 29
2. [Et in terra . . . vol]untatis  
fols. 82v-83v; RISM no. 10; frag. free Gloria setting a3; concordance to Recon. III,  
no. 3 ; facs. Lütolf, pl. XXVIII-XXIX (fols. 83r-v), Summers (1983), pl. 163-165; ed.  
HAM, I, p. 62, no. 57b, WF, no. 88, Lütolf, no. 23, PMFC XIV, no. 44
3. Rex omnium lucifluum/Rex omnium [lucifluum]/T. [Regnum tuum solidum o rex  
glorie]  
fol. 83v-84; RISM no. 11; frag. troped chant setting a3 in parts of troped Gloria  
trope and prosula; facs. Lütolf, pl. XXIX (fol. 83v), Summers (1983), pl. 165 (fol.  
83v)
4. [Spiritus et alme or]phanorum  
fol. 84v-85; RISM no. 12; frag. setting a4 in score of the six Spiritus et alme tropes  
of the Gloria; possibly the item in the Harleian index identified with R. de  
Burgate; facs. Lütolf, pl. XXX (fol. 85r), Summers (1983), pl. 166-167; ed. Lütolf,  
no. 24, PMFC XIV, no. App. 15
5. Campanis cum cymbalis/Honoremus dominam dignam/T. Campanis/T.  
Honoremus  
fol. 85v; RISM no. 13; pes motet a4; ed. PMFC XIV, no. 59, Büttner (1990), 128-29
6. Quatuor ex partibus mundus  
fol. 85v; RISM no. 14; single voice of motet  
  
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7. Salve sancta parens virgo/Salve sancta parens virgo/T.[Salve sancta parens enixa]  
fol. 79; RISM no. 1; troped chant setting a3 in parts of Marian introit; concordance  
to Recon. I, no. 14 ; ed. WF, no. 9, PMFC XIV, no. 67

8. . . . hac die nobili/T. [Gaudeamus omnes in domino]  
fol. 79v; RISM no. 2; two voices of troped chant setting a3 of a Marian version of the well known introit

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9. [O Judea . . . trini]tati sit eterna/O Judea et Jerusalem V. Consona constantes . . .  
Gloriose trinitati sit eterna  
fol. 80; RISM nos. 3 and 4; partial triplum (staves 7-8) and most of duplum (staves 1-6) of troped chant setting a3 of responsory O Judea et Jerusalem including verse and Gloria patri
10. . . . e hausit lugens mirifice  
fol. 80v; RISM no. 5; frag. of freely composed Latin-texted Kyrie a3 in score; facs. Summers (1983), pl. 161

#### Fragment B

1. Sine macula profert pleni  
fol. 81a [81v]; RISM no. 8; upper voice of conductus-rondellus a3 in parts
2. Gloria militie sanctorum preconia  
fol. 81a verso-81b [81r]; RISM no. 6; frag. conductus a3 in score; fol. 81b appears to be continuation across the center of the gathering; facs. Summers (1983), pl. 162; ed. Anderson edn., vol. 9, no. O42 (Sv, 149)
3. . . . ha mundi gloria Maria/(another voice, text trimmed off)  
fol. 81b verso [81v]; RISM no. 7; two frag. voices of a ?conductus-rondellus a3 in parts

#### Fragment C

1. . . . de virgo semper/O spes et salus hominum/T.  
fol. 104-104v; frag. c.f. motet a3; facs. in Lefferts and Bent, 340-41; partial ed. in Lefferts and Bent, 339; ed. Lefferts (1983), 977-80

## I. PHYSICAL DESCRIPTION

Parchment flyleaves removed from Rawlinson C. 400, comprising fragments from three distinct sources---a booklet and two rotuli---identified as A, B, C below. Of these flyleaves, two bifolia and six scraps are in Ob 400\*, and an additional fragment from Ob 400 is now Ob 19. All three sources are linked by text hands, a *Gothica textualis semi-quadrata*; musical notation is English Mensural Notation with rhomboid breves.

### Fragment A

Not reproduced here; facs. of two pages in Dittmer (1954). Two bifolia now housed in ms C. 400\*, from the center of a larger gathering, once used as front flyleaves in the host, with texts copied in a spacing that allowed for staves and music for six compositions, but the notation was never added; the pages are variously trimmed on all margins; now 192 x 150-155 mm, with orig. perhaps ca. 240 x 180 mm, with a written space of ca. 200 x 140 mm.

### Fragment B

Four fragments in ms C. 400\* (nos. 1-4 [DIAMM fols. 1-4]) measuring 140 x 125 mm, 155 x 135 mm, 165 x 96 mm, and 140 x 92 mm. Two of these, nos. 2 and 3, appear to be nearly contiguous. These are all from a rotulus of original dimensions at least ca. 775 x 155 mm with written space 134 mm wide and at least 40 free-ruled brown five-line staves of staff gauge 13.5-14 mm. Red five-line staves with black or red initials.

### Fragment C

Three fragments, one in Lat. liturg. b. 19 (fol. 4) and two in ms C. 400\* (frags. 5a and 6a [DIAMM fols. 9, 10]); the first of these measures 306 x 170 mm, and the latter two fragments measure 108 x 165 mm and 178 x 115 mm. These are from a rotulus of original dimensions about ca. 700 x 200 mm with written space ca. 630 x 165 mm, ruled in 36 freely drawn brown five-line staves of staff gauge 11-13 mm (no. 1 occupies 15 staves; the two voices in score of no. 2 occupy eight full staves grouped as four two-stave systems, and the following voice part occupies eleven full staves, followed by two empty staves). All three fragments preserve the right-hand margin of the written space. The dorse of this roll contains notes on the Tribunium of St. Anne, a draft office for St. Margaret, and documents concerning grain purchased at Reading and Wokingham.

## II. HISTORY

Former host ms is a pontifical made for Roger de Mortival, bishop of Salisbury (1315-1330) and bequeathed to the Cathedral upon his death. Ob 19 removed in mid-19th century and rediscovered in 1982. Other binding fragments removed to Ob 400\* in 1952. Music of item C written in England not after 1256. The music is from Reading Abbey or its dependency, Leominster Priory.

## III. BIBLIOGRAPHY

RISM B/IV/1, 570-73; Wathey, RISM Suppl., 73-75; Dittmer (1954); Hohler (1978); Barker-Benfield (1983); Wilson (1990); Büttner (1990), 250-54; Losseff (1994), 64-69, 120-28; Sanders (2001e)

### III. CONTENTS

#### Fragment A

1. Ave magnifica Maria / Ave mirifica Maria / Alleluia V. Post partum virgo  
p. 1-2; texts of a troped chant setting a3; probable concordance in Recon I, no. 26;  
fac. Dittmer (1954) following page 58; text ed. Dittmer (1954), 24-25
2. Alleluya ave Maria ave mater pia / Alleluya ave Maria ave mater pia / Alleluia V.  
Nativitas gloriose virginis Marie  
texts of a troped chant setting a3; text ed. Dittmer (1954), 25-26
3. . . . / . . . / Alleluya V. In conspectu angelorum  
frag. texts of a troped chant setting a3; text ed. Dittmer (1954), 26-27
4. Alleluya dulci cum harmonia / Alleluya dulci cum harmonia / Alleluya V. Fit Leo fit  
Leonardus  
texts of a troped chant setting a3; text ed. Dittmer (1954), 27
5. Alleluya musica canamus / Alleluya musica canamus / Alleluya V. Hic Franciscus  
p. 7-8; texts of a troped chant setting a3; facs. of p. 8 in Dittmer (1954) following  
page 58; text ed. Dittmer (1954), 28
6. Alleluya V. Fulget dies  
p. 8; frag. text of a troped chant setting a3; facs. Dittmer (1954) following page 58;  
text ed. Dittmer (1954), 28

#### Fragment B

1. [Alleluya] Christo iubilemus-Dies iste / Alleluya Christo iubilemus-Dies iste / T.  
Alleluya V. Dies sanctificatus  
recto (frags. 1a, 2a, 3a); frag. troped chant setting a3; facs. of frag. 3a in Dittmer  
(1954) following page 58; ed. Dittmer (1954), 46-49, Sanders, PMFC XIV, no. 70,  
Wilson (1990), no. 58
2. Alleluya clare decet decantare . . .  
recto (frag. 3a); frag. of troped chant setting a3 of Alleluia V. Porta Syon or  
Alleluya V. Post partum; facs. Dittmer (1954) following page 58; ed. Dittmer  
(1954), 50
3. Adoremus ergo natum Marie cum . . . / . . . in oriente . . . / T. [Alle]luya V. Vidimus  
stellam  
recto (frag. 4a); frag. troped chant setting a3; ed. Dittmer (1954), 50-51
4. Ave sanctitatis speculum Maria . . .  
recto (frag. 4a); frag. troped chant setting a3 of Marian Alleluia; ed. Dittmer  
(1954), 52

5. Ave Maria plena gratia / Ave Maria plena gratia  
verso (frags. 1b, 2b, 3b); frag. troped chant setting a3 of Alleluia V. Assumpta est Maria; facs. of frag. 1b in Dittmer (1954) following page 58; ed. Dittmer (1954), 52-55
6. . . . libata. celi ianitrix. Intercede apud . . .  
verso (frag. 4b); frag. troped chant setting a3 of Alleluia V. Post partum virgo

### Fragment C

1. Mirabilis deus invisibilis-Mira federa mitis puerpera / Ave Maria / Ave Maria  
recto (Lat. liturg. b. 19, fol. 4); bipartite single-texted c.f. motet a3, possibly a troped chant setting of an Alleluia V. Ave Maria with two verses; textual concordance of second part to an entry in the LoHa index; facs. Barker-Benfield (1983); ed. Losseff (1994), 121-25
2. Descendit de celis  
recto (Lat. liturg. b. 19, fol. 4; Rawl. C. 400\*, frags. 5a and 6a); frag. troped chant setting a3 of Christmas Matins responsory Descendit de celis V. Tanquam sponsus with two untroped voices in score (lowest one is c.f.) followed by a separate voice for entire setting, with troped text for Tanquam and Gloria patri melismas; facs. of frags. 5a and 6a in Dittmer (1954) following page 58, facs. of Ob 19 in Barker-Benfield (1983); partial eds. in Dittmer (1954), 55-58, Losseff (1994), 126

## I. PHYSICAL DESCRIPTION

Host ms is 235 x 168 mm; music added in double-ruled written frame of 130 x 105 mm and staff gauge 12 mm (for five lines). Polyphonic alleluia is one of three in the same hand (the other two monophonic) on fols. 131v-132, followed by other monophony. Only the contents of 131v are recorded and reproduced here.

## II. HISTORY

12th century parchment manuscript of 134 fols. Primary contents are a Martyrology from Lichfield diocese, perhaps St. Chad's, Shrewsbury. Entered the Bodleian in the Rawlinson bequest of 1756. Music at the beginning and end, in association with a calendar. At the front, leaves of plainsong before and after calendar; in rear leaves music, mainly monophonic, follows the calendar on fols. 127v-129v, 131v-134v.

## III. BIBLIOGRAPHY

RISM B/IV/1, 573-74; PMFC XIV

## IV. CONTENTS

1. Alleluia V. Ave dei genitrix Maria  
fol. 131v; chant setting a2; ed. PMFC XIV, no. 62
2. Alleluia V. O vir magne pietatis  
fol. 131v; monophonic, with 2 verses

## I. PHYSICAL DESCRIPTION

MS dimensions are 163 x 112 mm, with written space for monophony on fol. 105v of 110 x 50 mm, and for polyphony on fol. 106v of 143 x 93 mm on five two-staff systems of red four-line staves of gauge 8 mm, in brown ink. Monophonic song and polyphony entered in same hand.

## II. HISTORY

Benedictine psalter of 107 fols. in parchment of 2nd half of the 13th century, ca. 1265 (acc. MES) or early 13th century (Frere, BML), perhaps prepared at Canterbury, that passed to the Augustinian nunnery of Burnham, Bucks., in the late 13th or early 14th century. Music apparently added at the nunnery, as an addition at the end. Bequeathed to the Bodleian in 1755.

## III. BIBLIOGRAPHY

RISM B/IV/1, 574-75; EEH; Parrish; Frere, BML; MES; PMFC XIV; Losseff (1994), 36-38

## IV. CONTENTS

### 1. Worldes blis ne last no throwe

fols. 105v-106; monophonic English song; concordance in Lbl Arundel 248, no. 6 ;  
facs. EEH, pl. XXIII, EBM, Parrish, pl. XIX; ed. MES, no. 7

### 2. Mellis stilla maris stella rosa

fol. 106v; c.f. motet a2, here presented as conductus in score with single text  
below staff system; tenor pitches have been divided for syllabic performance;  
frag. English concordance in Ccc 8 after fol. 256, and continental concordances in  
F-MO 32 (Rok 40), etc.; ed. PMFC XIV, no. App. 22

## I. PHYSICAL DESCRIPTION

MS dimensions are 251 x 166 mm, with written space for polyphony of 167-186 x 122 mm, in three systems of three freely drawn red four-line staves of gauge 9 mm.

## II. HISTORY

The polyphony is in the same hand as the remainder of the gathering of BVM sequences to which it belongs (fols. 68v-72v); that gathering is integral to a late 13th-century Sarum Gradual of 111 fols.

## III. BIBLIOGRAPHY

RISM B/IV/1, 575-76; EECM 26; Anderson edn., Summers (1983); PMFC XVI; PMFC XVII; Lefferts (1986), 136-37; Lefferts (1990), 281

## IV. CONTENTS

### 1. Mater ora filium

fol. 71; sequence a3; facs. EECM 26, pl. 74, Summers (1983), pl. 171; concordance in Oxford, Bodleian Library, ms Barlow 55, fol. 4, no. 5 [facs. EECM 26, pl. 40, Summers (1983), pl. 153]; ed. Anderson edn, vol. 9, no. O39 (Szövérfy, 196), PMFC XVII, no. 4a

### 2. Virgo pudicie

fol. 71-71v; sequence a3; facs. EECM 26, pl. 74-75, Summers (1983), pl. 171-172; ed. Anderson edn, vol. 9, no. O40 (Szövérfy, 329), PMFC XVII, no. 5

### 3. Salve virgo tonantis

fol. 72-72v; sequence a3; facs. EECM 26, pl. 76-77, Summers (1983), pl. 173-174; ed. Anderson edn, vol. 9, no. O41 (Szövérfy, 279), PMFC XVII, no. 6

### 4. Kyrie

fol. 72v; monophonic Kyrie, not otherwise found in plainchant sources, but cf for two English discant settings of Kyrie (PMFC XVI, nos. 10 and 11); the *Christe* is a *Benedicamus domino* chant in Lbl Lansdowne 462, fol. 97v and is cf for a discant setting of *Deo gracias* (PMFC XVI, no. 72); facs. EECM 26, pl. 77, Summers (1983), pl. 174



## I. PHYSICAL DESCRIPTION

Single parchment leaf inserted upside down as a front flyleaf; fol. 1v once fastened down to the front wooden cover, now unpasted but very damaged; a mirror image of the remains of the pastedown on the cover is preserved as Bodleian ms Fasc. d. 90, fol. 83. Size of host ms is 227 x 168 mm. Now 13 red four- or five-line staves per page visible, but trimmed at the top with loss of first three staves of no. 1, suggesting 16 or more staves; perhaps from a rotulus. Assuming 16 staves, flyleaf originally ca. 350 x 180 mm, with written space of ca. 306 x 150 mm ruled with gauge 13 mm. Music notation is EMN with rhomboid breve in virga-rhomb alternation and chains of rhombs.

## II. HISTORY

Host is a 14th-century English parchment ms of 204 fols. whose principal contents are Johannes de Estemdene, Tractatus summe iudicialis de accidentibus mundi. RISM identifies the author as a former member of Merton College. RISM further says the present binding may be original, but also observes that there is a 15th century foliation indicating that this ms. was once part of a larger volume.

## III. BIBLIOGRAPHY

RISM B/IV/1, 577-78; PMFC XVII

## IV. CONTENTS

1. [Virgo decora] . . . homo tua per viscera/[V]irgo stillicidio fecunda/T. [V]irgo  
fol. 1; frag. troped chant setting a3 of the verse of the Marian gradual Benedicta  
V. Virgo dei genitrix; varied concordance written as a monotextual cantilena a3  
in score in Oxford, Bodleian Library, Arch Selden B. 14, fol. 1 (facs. in Summers  
(1983), pl. 175); both versions ed. PMFC XVII, nos. 15a, 15b
2. . . .  
fol. 1; just a little of one staff visible; frag. of a motet-like setting
3. . . . crucis ligna carcere draco . . . perpetim vultu salvatoris/T. Salvatoris  
fol. 1v; 5 staves with frags. of 2 voices of a troped chant setting
4. . . . inopia quid tristem occupas O mortis angust . . . florie ne reseras languoris  
pabulum . . . /T.  
fol. 1v; 7 staves with frags. of two voices of a motet-like setting

## I. PHYSICAL DESCRIPTION

One of the most beautiful English sources. Four parchment leaves, trimmed at the top with slight loss of music and used as flyleaves; front flyleaves (bound upside down and reversed as flyleaves i, ii, now fols. 1-2) were conductus a3 and rear ones (iv-iii, now fols. 3-4) were conductus a2; leaves from rear are consecutive but ones from front are not; Losseff suggests the order of the first two should be 2v-2, 1v-1. Now 197 x 145 mm but perhaps originally 221 x 162 mm with a written space of 155 x 92 mm; fols. 1-2 ruled in four 15- or 16-line accolades of gauge 33 mm, each to be interpreted as a system of three red five- (or six-) line staves, with split into five-line staves in rondellus sections; fols. 3-4 have six continuous 10-line accolades of gauge ca. 20 mm, each to be interpreted as two five-line staves of gauge ca. 8 mm. The original music manuscript was very impressive, with gold initials and red-blue filigree for items 2, 4, 7, and blue initials with red filigree for the others. Musical notation is of Notre Dame type, with considerable rotation on some of the freestanding square breves or puncti, verging on rhomb shape in some cases.

## II. HISTORY

Written in England. Formerly the flyleaves at each end of a printed book, The Pallace of Pleasure Beautified by William Painter (London, 1569), once apparently owned by Edw. Ferrers, who scribbled his name all over it. Ferrers is evidently a late 16th-century figure, judging by the many dates he added during the reign of Elizabeth I; he may have been the one to have had this book bound. Music leaves discovered in 1954 and rebound as ff. 1-4.

## III. BIBLIOGRAPHY

RISM B/IV / 1, 578-79; PMFC XIV; Anderson ed.; Losseff (1994), 27-28, 60-61, 100-109

## IV. CONTENTS

## 1. O laudanda virginitas

fol. 1v-1 (ii-ii verso); conductus-rondellus a3 in score (Anderson cat., no. O20; Szöverffy, 218); ed. PMFC XIV, no. 32, Anderson edn., vol. 9, no. O18; partial ed. in Losseff, 108-109

## 2. O benigna preces audi

fol. 1 (ii verso); frag. conductus a3 in score (Anderson cat., no. O21; Szöverffy, 214); ed. Anderson edn., vol. 9, no. O19

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## 3. [Sal]ve mater misericordie

fol. 2v-2 (i-i verso); frag. conductus-rondellus a3 in score (Anderson cat., no. O17; Szöverffy, 277); concordance to Occ 489, fol. 1v, no. 2; possibly the rondellus Salve mater gracie maria (Occ 489, fol. 1v) belongs with this item as the texted

version of an initial cauda, here missing; ed. PMFC XIV, no. 33, Anderson edn., vol. 9, no. O15, Losseff (1994), 105-107

4. Salve rosa venustatis

fol. 2 (i verso); frag. (or short) conductus a3 in score, preserving one text stanza and framing caudas (Anderson cat., no. O22; Szöverffy, 278); ed. PMFC XIV, no. App. 9, Anderson edn., vol. 9, no. O20

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5. [B]eate virginis fecundat viscera

fol. 3-3v (iiii verso-iiii); conductus a2 (Anderson cat., no. H15; Falck no. 43; Szöverffy, 79); concordance to W1, no. 245, etc.; ed. Anderson edn., vol. 3, no. H15

6. Ista dies celebrari promeretur

fol. 3v-4-4v (iiii-iii verso-iii); conductus a2 (Anderson cat., no. H30; Falck no. 189; Szöverffy, 181-82); concordance to W1, no. 274, etc.; ed. Anderson edn., vol. 3, no. H30

7. Virga Iesse regio flore

fol. 4v (iii); frag. conductus a2 (Anderson cat., no. I24; Falck no. 383; Szöverffy, 328); concordance to W1, no. 271, etc.; ed. Anderson edn., vol. 4, no. I24

## I. PHYSICAL DESCRIPTION

Overall dimensions of hos ms are 199 x 135 mm. The polyphony is added in a written space of 162 x 114 mm on three staves, the first of eight lines and the subsequent two of six lines. Notation is EMN with long-short alternation of virgas and rhombs.

## II. HISTORY

Host is a late 13th-century codex of 120 fols. from the Augustinian priory of Llanthony Maior in Gloucestershire, compiled from two once-independent 13th-century manuscripts containing the Anticlaudianus of Alanus of Lille plus later entries (fols. 1-71) and a glossed De consolatione philosophie of Boethius plus later entries (fols. 72-120). Additions to the first include Recitemus pro hec festa, a double-texted monophonic sequence for Kyneburg, a local Gloucester saint, on fol. 68. Among the additions to the second are a polyphonic devotional song in the vernacular and a monophonic Marian sequence. One of other the later entries is datable after 1275, and another after 1273 or perhaps 1289. Music and lyrics possibly composed or copied by the master of the priory grammar school.

## III. BIBLIOGRAPHY

RISM B/IV/1, 579-80; Brown (1928); Marrocco and Sandon; Page (1976); MES; PMFC XIV; Büttner (1990)

## IV. CONTENTS

1. Edi beo thu hevene quene  
fol. 113v; polyphonic devotional song a2 in Middle English; ed. Marrocco and Sandon, no. 57, PMFC XIV, no. 2, MES, no. 13, Büttner (1990), p. 75
2. Orbis honor celi schema  
fol. 113v-114; monophonic double-texted Latin sequence to the BVM

## I. PHYSICAL DESCRIPTION

Parchment bifolium, not the center of a gathering; now 226 x 155 mm, but originally ca. 245 x 155 mm, with written space 187 x 122 mm and staff gauge ca. 9.5-10.5 mm; twelve red five-line staves per page, with initials in red or blue. Blue-green, red, and brown-black text of rondellus in no. 1, not unlike coloring of rondellus texts in DRu 13. Notation of Notre Dame type, but with occasional virgas and rhombs for long-short rhythms.

## II. HISTORY

No info. on music leaves; housed in a modern compilation of medieval fragments.

## III. BIBLIOGRAPHY

RISM B/IV/1, 581-82; Page (1996), 26-33

## IV. CONTENTS

### 1. Flos regalis virginalis

fol. 1-1v; RISM no. 1; conductus-rondellus a3 (Anderson cat., no. O16, Szöverffy, 137-38); text, discussed by Page (1996), is an extract from a longer Marian poem; ed. PMFC XIV, no. 28, Anderson edn., vol. 9, no. O14

### 2a. Salve mater gratie Maria

fol. 1v; RISM does not separately identify and incorporates it into no. 1; this rondellus a3 is a text of the initial, originally melismatic, cauda to no. 2b; ed. PMFC XIV, no. 29 as freestanding work, ed. Anderson edn., vol. 9 as the conclusion to no. 1

### 2b. Salve mater misericordie

fol. 1v; RISM no. 2; frag. conductus-rondellus a3 (Anderson cat., no. O17, Szöverffy, 277); concordance in Ob 591, no. 3, with no. 2a originally as opening melismatic cauda; ed. PMFC XIV, no. 33, Anderson edn., vol. 9, no. O15

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### 3. Integra inviolata pia virgo

fol. 2-2v; RISM no. 3; conductus a3 (Anderson cat., no. O18, Szöverffy, 178); ed. PMFC XIV, no. 30, Anderson edn., vol. 9, no. O16

### 4. Virgo rosa flos radices

fol. 2v; RISM no. 4; frag. conductus a3 (Anderson cat., no. O19, Szöverffy, 329); ed. Anderson edn., vol. 9, no. O17

## I. PHYSICAL DESCRIPTION

Seven parchment leaves trimmed to various sizes: fol. 1, 262 x 21 mm, fol. 2, 283 x 211 mm, fol. 3, 284 x 152 mm, fol. 4, 282 x 154 mm, fol. 5, 277 x 191 mm, fol. 6, 276 x 194 mm, fol. 7, 281 x 136 mm. Leaf one is a narrow vertical strip whose recto is actually a verso, and vice versa. It apparently belongs before fol. 2, since it contains Kyrie prosula settings, but does not appear to immediately precede the other leaves. Leaves 2-7 are three contiguous bifolia missing the center of the gathering, hence the break between fol. 4 and fol. 5. Originally ca. 290 x 220 mm with written space 178 x 143 mm and staff gauge 9-10 mm, in four accolades of three red five-line staves per page, with additions in the lower margins of fols. 3v-4 and 5v-6 on brown, four- or five-line staves. In the conductus, notation is Notre Dame style but with the use of virga and rhomb for long-short rhythms. In the motet additions, notation is EMN. Compositions a3 in score begin with red and blue three-stave initials.

## II. HISTORY

No info. on music leaves. Formerly flyleaves in Corpus Christi College, 86, a 14th-century British ms of 239 fols. in a 16th-century binding. That ms is a miscellany containing Aesop's Fables, Adelard of Bath's De causis naturalium compositorum, etc. The leaves were removed in 1938 and put into their present order in 1952.

## III. BIBLIOGRAPHY

RISM B/IV/1, 582-86; Lütolf (1970), 1:228-33; Losseff (1994), 42-46; Sanders (2001b)

## IV. CONTENTS

1. Virgo p . . .  
Frag. of Latin-texted Kyrie a3 in score  
fol. 1v
2. . . . o flos  
Frag. of Latin-texted Kyrie a3 in score  
fol. 1
- 
3. . . . Marie eleyson. Sacrum flamen naturam mundans in Maria . . . pro Maria eleyson.  
fol. 2 [RISM, no. 1]; end of a Latin-texted Marian Kyrie a3 in score; ed. Lütolf, no. 12
4. Kyrie rex Marie proles pie  
fol. 2-2v [RISM, no. 2]; Latin-texted Marian Kyrie a3 in score; ed. Lütolf, no. 13, PMFC XIV, no. 18
5. Porta salutis Maria  
fol. 2v-3v [RISM, no. 3]; extensive frag. of conductus a3 in score (Anderson cat., no. O23, Szöverffy, 246); ed. Anderson edn., vol. 9, no. O25

6. Memor esto tuorum  
fol. 3v-4 [RISM, no. 4]; conductus a3 in score (Anderson cat., no. O24, Szöverffy, 196); ed. PMFC XIV, no. 23, Anderson edn., vol. 9, no. O26
7. In odore fragrant dulcedinis/[Gracia viam con]tinencie/[T. In odorem]  
fol. 3v-4 [RISM, no. 5]; motet a3 (originally a4?) added in lower margin; varied concordance in F-MO 61 (Rok 70); ed. PMFC XIV, no. 82
8. Ave Maria gracia plena dominus  
fol. 4 [RISM, no. 6]; conductus a3 in score (Anderson cat., no. O25); ed. PMFC XIV, no. 24, Anderson edn., vol. 9, no. O27
9. Quis tibi Christe meritas  
fol. 4v [RISM, no. 7]; conductus a3 in score (Anderson cat. no. F33, Szöverffy, 262, Falck, no. 290); varied concordance in D-W2; ed. PMFC XIV, no. App. 2, Anderson edn., vol. 2, no. F33, Losseff, 44
- 
10. . . . Iam vellus imbuitur  
fol. 5 [no RISM entry]; final strophe only of conductus a3 in score (Anderson cat., no. O26, Szöverffy, 162); Anderson edn., vol. 9, no. O28
11. Transit nature semitas  
fol. 5v-6 [RISM, no. 8]; conductus a3 in score (Anderson cat., no. O27, Szöverffy, 301); ed. PMFC XIV, no. App. 3, Anderson edn., vol. 9, no. O29
12. O Maria stella maris/Ihesu fili summi patris/T.  
fol. 5v-6 [RISM, no. 9]; motet a3 in parts, added in lower margin, whose tenor is a textless pes related to Recon. I, no. 45; texts are concordant to the following two conducti below in this ms; ed. PMFC XIV, no. 42, Wilson (1990), no. 57
13. O Maria stella maris medicina  
fol. 6-7 [RISM no. 10]; conductus a3 in score (Anderson cat., no. O28, Szöverffy, 220); ed. PMFC XIV, no. App. 4, Anderson edn., vol. 9, no. O30
14. Ihesu fili summi patris  
fol. 7-7v [RISM no. 11]; frag. conductus a3 in score (Anderson cat. no. O29, Szöverffy, 165); ed. Anderson edn., vol. 9, no. O31
15. Gloriosa dei mater  
fol. 7v [RISM no. 12]; frag. conductus a3 in score (Anderson cat., no. O30, Szöverffy, 149-50); ed. Anderson edn., vol. 9, no. O32
16. [Gaude virgo sal]utata Gabriele nuncio . . . prole plena gaudio  
fol. 7v [RISM no. 13]; RISM misidentifies as a motet voice; it is a monophonic sequence added in the lower margin; a monophonic concordance is Cambridge, University Library, Add. 710 [Dublin Troper], fol. 109v; in Lwa 3 and US-Cu 645, this text is set in one voice of a motet

## I. PHYSICAL DESCRIPTION

Single parchment leaf, the first front flyleaf in the present host ms, unnumbered; now cut away by more than half vertically to 273 x 94 mm, with written space 230 mm in height; judging by comparable sources, original may have been ca. 280 x 200 mm with written space ca. 230 x 150 mm. Twelve red, five-line staves arr. in single column as six two-stave accolades with gauge 12 mm within double frame rule. Text hand is anglicana and music notation is EMN.

## II. HISTORY

No info. on music leaf. Host is an English ms of 225 fols. in parchment compiled by one John Sheppey; a 14th-century note states that it was a gift of William Reed, bishop of Chichester (1368-85).

## III. BIBLIOGRAPHY

RISM B/IV/1, 587; NOHM II

## III. CONTENTS

1. . . . induit et vituit divinitas . . . de super lux orta/T.  
recto; frag. conductus motet a3
2. Karitatis . . . pacis consiliarum yma regis  
verso; frag. conductus a2 with texted rondellus section; partial ed. in NOHM II, 376



## I. PHYSICAL DESCRIPTION

Two consecutive parchment leaves, measuring 213 x 175 mm with written space ca. 185 x 115-120 mm and staff gauge 10.5-11 mm for five lines; layout in single columns with four groups of 14-16 red stave lines per page; red and blue initials. Musical notation of Notre Dame type but with virga and rhomboid breve of EMN to indicate long-short rhythms.

## II. HISTORY

No info. on music leaves; perhaps adjacent leaves from an anthology since all surviving pieces begin with Ave. Possibly from Reading, since former host ms, Worcester College, 3.16A, from which these binding fragments have been removed, belonged to Reading Abbey and has dates 1264 and 1281; the volume once belonged to Ralph, Earl Verney (1752-1791).

## III. BIBLIOGRAPHY

RISM B/IV/1, 594-95; Anderson cat.; Anderson edn.; PMFC XIV; MMBL 3:726-32, esp. 731-32; Losseff (1994), 35, 85

## III. CONTENTS

1. Ave virga decoris incliti officina  
fol. 1-1v; conductus a3 (Szöverffy, 75); ed. PMFC XIV, no. 25, Anderson edn., vol. 9, no. O21
2. Ave tuos benedic virgo singularis  
fol. 1v-2; conductus a3 (Anderson cat., no. J49, Falck, no. 38; Szöverffy, 75); ed. PMFC XIV, no. 26 a and b, Anderson edn., vol. 5, no. J49 and vol. 9, no. O22
3. Ave Maria salus hominum cella  
fol. 2-2v; conductus a3 (Szöverffy, 68); ed. PMFC XIV, no. 27, Anderson edn., vol. 9, no. O23
4. Ave regina celorum ave decus  
fol. 2v; frag. conductus a3 (Szöverffy, 71); ed. Anderson edn., vol. 9, no. O24

Wisbech, Wisbech and Fenland Museum, Town Library, [pr.bk.] C3.8      s. xiv in.

## I. PHYSICAL DESCRIPTION

Fragmentary parchment leaf, formerly two strips from the binding of the present host book, where they were used as guards for the first and last quires; now joined and foliated v. Originally taller, ca. 275 mm, with width greater than 200 mm, now 240 x 100 mm; written space, ca. 215 mm high, freely ruled in twelve red five-line staves of gauge 11.5-13 mm in a single column with frame rules on recto. Text script is an informal gothica textualis rotunda, with two hands, one for recto and the second for verso; musical notation is basically Franconian, with unstemmed semibreves and dots of division; downward stems added later to semibreves in no. 1.

## II. HISTORY

No info. on music leaf. Written for Canterbury Christ Church? Present host book was printed at Lyons in 1497 and was owned by a monk of Christ Church, Canterbury. Given to Wisbech Town Library by ca. 1660. Rebound in the 18th and 20th centuries.

## III. BIBLIOGRAPHY

Wathey, RISM Suppl., 92-93

## IV. CONTENTS

1. [E]cce vir- . . . disrupta surge Petre/[no text]  
fol. v, staves 1-6 (texted voice), 7-9 (untexted voice); frag. motet a3/a4 on St. Peter; facs. Wathey, RISM Suppl, pl. 24
2. [no text]  
fol. v, staves 10-12; end of a cantilena or discant setting a3 in score; facs. Wathey, RISM Suppl, pl. 24
3. s . . . fero rubigo labitur  
fol. v verso, staves 1-8; single voice of frag. motet on conversion of St. Paul
4. . . . de mon cr . . . s voy bone  
fol. v verso, staves 9-12; single voice, tenor to no. 3?

## I. PHYSICAL DESCRIPTION

Single parchment leaf ca. 350 x 230 mm, damaged on inner edge so perhaps originally ca. 10 mm or more wider. Palimpsest over earlier music, with written space 260 x 173 mm on recto and 270 x 175 mm on verso ruled in twelve red five-line staves of staff gauge 17 mm. Recto has decoration in black and red; verso in different hand with red, blue, and turquoise decoration.

## II. HISTORY

No info. on music leaf. Formerly folded horizontally and bound as front endleaves in WO<sub>c</sub> Q. 50, which has materials copied in the 13th century, primarily in England, inside a 15th-century Worcester binding. Music is mostly palimpsest; nothing is known of the erased and overwritten original music aside from what is legible of no. 4.

## III. BIBLIOGRAPHY

RISM B/IV/1, 595-97; F&H, frontispiece and p. 159; PMMM 5; MMBL 4:684; PMFV XIV; Lefferts (1983); Thomson (2000); Sanders (2001d); Thomson (2001), 149

## IV. CONTENTS

1. Ut recreentur celitus / Secundus tenor  
palimpsest; fol. 1; frag. motet a4; facs. F & H, frontispiece; ed. WF, no. 78, Lefferts (1983), 916-22
2. Inter choros paradysicolarum / Invictis pueris inter flammis  
palimpsest; fol. 1v; frag. c.f. motet a4; facs. PMMM 5, 27; ed. WF, no. 79, PMFC XIV, no. App. 26
3. Regnum sine termino / T. Regnum tuum solidum  
palimpsest; fol. 1v; frag. troped chant setting a4; facs. PMMM 5, 27; ed. WF, no. 80, Lefferts (1983), 925-30
4. Kyrie rex genitor . . . Christe lux oriens  
fol. 1v; frag. voice that is the only material visible from original layer of music, now mainly erased; either monophonic or tenor of troped chant setting

## I. PHYSICAL DESCRIPTION

Single parchment bifolium, the middle of a gathering; original page size ca. 380 x 260 mm, now trimmed on outer and lower margins to ca. 315 x 220 mm; written space was ca. 306 x 193 mm in a variety of rulings, including twelve five-line staves on fol. 1 and five three-staff systems on fol. 1v, with staff gauge 16 mm. Music notation on fol. 1 is EMN with paired rhomboid breves; on fol. 1v-2, EMN in long-rhomb patterns.

## II. HISTORY

No info. on music leaves. Formerly binding fragments in Worcester Book of Feofments (MMBL).

## III. BIBLIOGRAPHY

RISM B/IV/1, 595, 597; PMFC XIV; WMH; PMMM 5; MMBL 4:685; Reaney (1977); Caldwell (1991); Sanders (2001d)

## IV. CONTENTS

1. . . . superioris . . . /T. [Benedicta et venerabilis] V. Virgo dei genitrix  
fol. 1; [RISM, no. WF 80a]; frag. troped chant setting a3 in parts; facs. PMMM 5, 32
2. Alleluia V. Nativitas gloriose virgi[nis] Marie. Ex semine Habrahe  
fol. 1v-2; chant setting a3 in score with texted clausula; organum mostly unique but clausula has continental concordances; facs. PMMM 5, 33-34, WMH, 81; ed. WF, no. 81, Reaney (1977), PMFC XIV, no. App. 16, Caldwell (1991), 44-46 (partial)
3. Sanctus  
fol. 2; monophonic; facs. PMMM 5, 34
4. Ad honorem summi regis  
fol. 2-2v; monophonic (Chev. 34908); facs. PMMM 5, 35

## I. PHYSICAL DESCRIPTION

Single parchment bifolium not the middle of a gathering; original page ca. 288 x 212 mm, now trimmed at the top and outer edges to ca. 255 x 157 mm for fol. 1 and 260 x 200 mm for fol. 2; fol. 1 recto has written space ca. 257 x 156 mm ruled for nine red five-line staves, only eight of which are now visible; fol. 1v has written space ca. 228 x 156 mm ruled for seven red five-line staves; gauge for both pages is 23-24 mm. Fol. 2 has eight red five-line staves in written space 220 x 156 mm with gauge 21 mm, and fol. 2v has nine red five-line staves in written space 240 x 156 mm with gauge 19 mm.

## II. HISTORY

No info. on music leaf. Former front pastedown in WOc F. 152, a late 14th-century English copy of works of Robert Grosseteste, Bernard of Clairvaux, and others, in a Worcester binding of ca. 1527-31 that is likely by monk-binder John Musard.

## III. BIBLIOGRAPHY

RISM B/IV/1, 595, 601-2; F&H, pp. 81-82; PMMM 5; PMFC XIV; MMBL 4:686; Sanders (2001d); Thomson (2001), 103-104

## IV. CONTENTS

1. [I]n excelsis gloria  
fol. 1; frag. conductus-rondellus a3; concordance in US-Cu 654, no. 3 ; facs. PMMM 5, 44; ed. WF, no. 93, PMFC XIV, no. 36
2. Gaudeat ecclesia cuncti  
fol. 1v; frag. rondellus a3; facs. PMMM 5, 45; ed. WF, no. 94, PMFC XIV, no. 41
3. Sed fulsit virginitas/Primus tenor  
fol. 2; frag. c.f. motet a4 (tenor, missing here, is "Dominus"; the Primus tenor is freely composed); concordance a3 with many unsupported fourths (suggesting version a4 is original) in F-MO, no. 59 (Rok. 68); facs. PMMM 5, 46; ed. WF, no. 95, PMFC XIV, no. 83
4. Crucifixum dominum in carne/T. [Crucifixum in carne]  
fol. 2v; frag. troped chant setting a4?; facs. PMMM 5, 47; ed. WF, no. 96

## I. PHYSICAL DESCRIPTION

Two bifolia (a, b), now nested and sewn together, apparently from the same volume but not consecutive, nor is either the middle of a gathering; originally ca. 240 x 170 mm, now 215 x 142 mm (a) and 220 x 150 mm (b). Fol. a2 has an old foliation XIII. Bifolium "a" has a variety of rulings, some under palimpsest, with written space for the two-stave systems on fols. a2-a2v of ca. 171 x 122-127 mm and staff gauge 9 mm for five lines. On frag. "b", original written space ca. 210 x 125 for five three-stave systems of gauge 12-13 mm for five lines. Possibly the fragment should be reversed around the centerfold so that bifolium "b" is outermost; contents would then have the following order of items: nos. 10, 11, 12, 13, 14, 15, 1, 2, 3, 4, 5, 6, 7, 8, 9 beginning appropriately with the Marian sequence Benedicta es and ending with a page of erasure and palimpsest.

## II. HISTORY

No info. on music leaves. Formerly rear endleaves in ms WOc F. 43, a source combining two English volumes of the late 13th century of texts of Roger Kilwardby; rebound at the British Museum in 1886, so no information on age or provenance of any former medieval binding.

## III. BIBLIOGRAPHY

RISM B/IV/1, 595-96, 602-603; F&H, 20-21; PMMM 5; PMFC XIV; Anderson edn.; MMBL 4:687; Page (1996), 34; Sanders (2001d); Thomson (2001), 27-28

## IV. CONTENTS

1. Singularis et insignis mundi domina  
fol. a1-a1 verso; frag. sequence-like chant setting a3 of double-versicle rhymed offertory; facs. PMMM 5, 51-52; ed. WF, no. 97, PMFC XIV, no. App. 14
2. Sanctus  
fol. a1 verso; monophonic; facs. PMMM 5, 54
3. [A]ve Maria gracia plena virgo amantissima  
fol. a1 verso; monophonic; facs. PMMM 5, 54
4. [Ave] virgo concipiens angelo salutatis  
fol. a1 verso; monophonic; facs. PMMM 5, 5
- 
5. [illegible]  
fol. b1 recto; erased sequence or conductus a3
6. Virginis Marie matris . . . eleyson  
palimpsest; fol. b1 recto; Latin-texted Kyrie a3, text only, partially entered; facs. PMMM 5, 53

7. Ave Maria gracia plena dominus  
palimpsest; fol. b1 verso; monophonic; facs. PMMM 5, 54
8. Sanctus  
palimpsest; fol. b1 verso; monophonic; facs. PMMM 5, 54
9. . . . designatur cuius lilia ante partum et post partum sunt similia.  
fol. b1 verso; sequence or conductus a3, notes not entered and text erased except  
in fourth system from top; facs. PMMM 5, 54

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10. Benedicta es celorum regina  
fol. b2; monophonic sequence; facs. PMMM 5, 55
11. [S]ponsa rectoris omnium summi patris  
fol. b2-b2 verso; conductus-like chant setting a3 of Marian version of hymn Veni  
creator spiritus; facs. PMMM 5, 55-56; ed. WF, no. 98, PMFC XIV, no. 64
12. O sponsa dei electa esto nobis via recta  
fol. b2v; facs. PMMM 5, 56; conductus a3; Page (1996), 34, notes that the text is ed.  
in AH 24: 162 and 32:58; ed. WF, no. 99, PMFC XIV, no. 21, Anderson edn., vol. 9,  
no. O52

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13. [Alleluia V. Virga florem germinavit . . . mun]di pressuram  
fol. a2; old foliation XIII; frag. conductus-like free setting a2 (Anderson cat., no.  
P47; Szöverffy, 328); facs. PMMM 5, 57; ed. WF, no. 100, Anderson edn., vol. 10,  
no. P49
14. Sanctus  
fol. a2; monophonic; facs. PMMM 5, 57
15. O Maria virgo pia plena dei gracia  
fol. a2-a2 verso; frag. conductus a2; facs. PMMM 5, 57-58; ed. WF, no. 101, PMFC  
XIV, no. App. 1

## I. PHYSICAL DESCRIPTION

Four small parchment fragments (a1, a2, b, c) that appear to be from the same source; originally from pages ca. 190 x 142 mm, with written space ca. 150 x 112 mm and staff gauge 8-9 mm; now 87 x 84 mm (a1), 87 x 139 mm (a2), 85 x 135 mm (b), 102 x 142 mm (c). Red four-line staves mainly in five two-staff systems per page for polyphony. Folio b verso has old foliation IIII.

## II. HISTORY

No info. on music leaves. Formerly endleaves in ms WOc F. 109, an English volume of the late 13th or early 14th century containing works of Aquinas, in a 15th-century Worcester binding. In WF and RISM, item no. 2 is mis-identified as two separate works, and thus is mistakenly assigned two different WF numbers.

## III. BIBLIOGRAPHY

RISM B/IV/1, 596, 603-4; F&H, 52; PMMM 5; MMBL 4:687-88; Thomson (2001), 73-74; Lefferts (1990), 278, 282; Sanders (2001d)

## IV. CONTENTS

1. De spineto nata rosa  
fol. a1-a1 verso; frag. sequence a2; facs. PMMM 5, 59-60; ed. WF, no. 102, partial ed. in Sanders (2001d), 560
2. [Salve virgo sacra parens] . . . solatium. Et qui mente . . . Salve virgo virginum  
fol. a2-a2 verso; frag. sequence a2; facs. PMMM 5, 61-62; ed. WF, nos. 103-104  
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3. . . . m virgo mundi lilium lumen fidelium O mater pia . . .  
fol. b; frag. conductus a1; facs. PMMM 5, 63
4. Mater patris et filia mulierum letitia  
fol. b; frag. conductus a1 (AH 45a, 26; Anderson cat., no. F34; Szöverffy, 195); text set in a musically unrelated polyphonic conductus in E-Hu and E-Ma (Anderson edn., vol. 2, no. F34); facs. PMMM 5, 63
5. [E]rgo virgo tam beata  
fol. b verso [old foliation IIII]; frag. sequence a2; facs. PMMM 5, 64; ed. WF, no. 105  
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6. Paranimphus salutatur virginem  
fol. c-c verso; frag. sequence a2; facs. PMMM 5, 63-64; ed. WF, no. 106



## I. PHYSICAL DESCRIPTION

Four small fragments, probably from two different sources (A, B). Frag. A is a single parchment scrap of polyphony ca. 54 x 107 mm ruled in red five-line staves of gauge 13-14 mm. Notation is EMN with long-rhomb motion. Hand does not look like RECON I or II.

Frag. B (not reproduced) consists of three frags. (a, b, c) of plainchant sequences on four-line staves of width 130 mm and gauge 10-11 mm: frag. a now 212 x 33 mm; frag. b now 34 x 286 mm, frag. c now 36 x 141 mm.

## II. HISTORY

No info. on music leaves. Not recorded in WF or MMBL, but accounted for by Büttner (1990) and Thomson (2001). They were removed from manuscript WOc F. 34, an English manuscript of the second half of the 13th century, which has a Worcester binding of the late 15th or early 16th century. Frag. xxviii also comes from the binding of this book, but unlike that fragment (and contrary to Thomson), the present Frag. A does not come from RECON I.

## III. BIBLIOGRAPHY

RISM B/IV/1, pp. 595, 605; Büttner (1990); F&H, 17; Sanders (2001a); Sanders (2001d); Thomson (2001), 22

## IV. CONTENTS

1. . . . qua Christe exp . . . Virgo m . . .  
Frag. A, fol. 1; rondellus fragment?
2. [Textless]/[textless]  
Frag. A, fol. 1v; two staves of a repetitive tenor, one staff of second hocketing voice

## I. PHYSICAL DESCRIPTION

Single horizontal parchment strip, 64 x 275 mm, cut from a bifolium (fols. A and B). Freely ruled red five-line staves of gauge 16 mm. Original written area, if for 12 staves of music and text, was ca. 310 mm in height; if for 9 staves, ca. 235 mm. Text hand mixes gothica textualis quadrata, semi-quadrata, and sine pedibus. Musical notation basically Franconian (square breve), with long-breve declamation.

## II. HISTORY

No info. on music leaf. Front binding fragments from WOc F. 45, an early 14th-century English copy of the Legenda aurea in a contemporary binding. Frag. xxxix/2 (not reproduced) is a parchment flyleaf with a few notes and letters of offset from Frag. xxxix/1.

## III. BIBLIOGRAPHY

F&H, p. 21; MMBL 4:689; Wathey, RISM Suppl., 93-95; Thomson (2001), xlvi, 28-29

## IV. CONTENTS

1. . . . tuis in laudibus tu celicis commenda . . .  
fol. A; frag. motet
2. . . . Nunc in celis Katerina fluens deliciis . . .  
fol. Av; frag. motet
3. . . . archa panis angelici de quam . . .  
fol. B; frag. motet
4. . . . concipies parvulum que presens . . .  
fol. Bv; frag. motet

## I. PHYSICAL DESCRIPTION

Single parchment leaf, fol. i, trimmed to ca. 160 x 105 mm, with original written space ca. 115 x 80 mm ruled for five red two-stave systems, the upper staff of five lines and the lower staff of four, with staff gauge 9 mm and 7 mm, respectively. Red and blue initials. Book hand is a neat gothica rotunda. Music notation of Notre Dame style.

## II. HISTORY

Front flyleaf, about which nothing is known, in a codex assembling three volumes of Franciscan sermons copied in the late 13th century. Codex origin unknown, but likely for a Franciscan house. WOc Q. 19 arrived late in the history of the Cathedral library: "not at Worcester before s. xv and only attested there 1622-23" (Thomson 2000). Music leaf uncovered by 1993 (Malyshko) and again in the late 1990s recataloguing of the Cathedral Library. Malyshko (1998, 76) judges the polyphony to be "an English adaptation of a French work"; Thomson (2000) concludes it to be "a leaf from a Parisian book of sacred polyphony."

## III. BIBLIOGRAPHY

F&H, p. 118; Malyshko (1998); Thomson (2000), p. 94, n. 10; Thomson (2001), 130-131

## IV. CONTENTS

### 1. textless

fol. i; frag. melismatic conclusion of organum a2; facs. Malyshko (1998)

### 2. Benedicta. V. Virgo dei genitrix quem totus non creauit orbis in tua se clau[sit viscera.]

fol. i-iv; frag. organum a2 on soloistic portions of Marian gradual; varied concordance to Magnus Liber setting (M32); facs. and ed. Malyshko (1998)

## PHYSICAL DESCRIPTION

The partial remains (30 or more folios, 60 or more pieces) of a substantial codex (140 or more total folios). Some pages have original foliations in red, and these leaves, bifolia, and nested bifolia sometimes form blocks of continuous material from the following original folios: vi-vii, xiii-xvi, xxxvi, lxxiii-lxxviii, lxxvi-lxxvii, lxxix, lxxxii-lxxxiii, lxxxviii-lxxxix, lxxxii-lxxxiii, lxxxix-ci, cxxxvi, cxxxix. Losseff (1994), 149-52, has a very useful diagram projecting the gathering structures that can be determined from these materials. The relative location of the seven fragmentary folios from Lbl Hatton 30, and WOc Add. 68, Frag. xiii and Frag. xl (containing item nos. 53-69) cannot be determined. The leaves are variously trimmed, but appear originally to have been ca. 280-283 x 200-205 mm with written space mainly ca. 205 x 145-155 mm for nine red five-line staves of gauge 13-15 mm. On the music and text hands, see esp. Wibberley (1976).

## HISTORY

In the literature this book is known as "the small format volume" or "the motet book," to distinguish it from RECON II and RECON III. The original book of music was likely broken up by a Worcester monk-binder, John Musard, only in the 1520s. Its pages were re-used in Worcester bindings of ca. 1527-31 for more than ten extant manuscripts, some of demonstrable Worcester provenance, and most surviving in Worcester Cathedral Library. A previous attempt at reconstruction in Ob Lat. liturg. d. 20 combines surviving leaves formerly in Ob Auct F. inf. 1.3 and Ob Hatton 30 with photos of leaves from Lbl Additional 25031 and WOc Additional 68, Frag. x (from WOc F. 125), Frag. xi (from WOc F. 133), Frag. xiii (from WOc Q. 21), Frag. xxviii (from WOc F. 34), and Frag. xxxi (from WOc Q. 31). The materials in Lbl Additional 25031 are still in place. New fragments, two with original foliations, were found in volumes at Worcester Cathedral Library by Olga Malysenko in 1993 and again during the recataloguing of the library in the later 1990s, and most of these have been removed to the fragment series in Add. 68. They include material from WOc F. 44 (now Frag. xli), F. 120 (now Frag. xl), and F. 175 (now Frag. xlii). A bit of material still remains in F. 44 that probably also belongs in this reconstruction. Offsets onto binding boards survive in situ for Frags. xxxi, xl and xli.

## BIBLIOGRAPHY

RISM B/IV/1, 541-52, 562-64; F&H, esp. 159-63; Bukofzer (1944); MMBL 4:684-88; WMH; PMMM 5; PMMM 6; Dittmer (1957); Wibberley (1976); Crocker (1990); Büttner (1990); Caldwell (1991); Caldwell (1994); Losseff (1994), 148-54; Malysenko (1998); Thomson (2000); Sanders (2001a); Sanders (2001d); Sanders (2001e); Thomson (2001), xlv

## CONTENTS

WOc Additional 68, Frag. x

1. *Christe lux mundi perpetua . . . clemens eleyson*  
 fol. vi [Ob 20, fol. 1]; one voice of troped chant setting a3 of Kyrie Orbis factor;  
 facs. PMMM 5, 24; ed. WF, no. 1

2. [Lux polis] refulgens a[urea] fit immensis / Lux et gloria / T. Kyrieleyson  
fol. vi verso-vii verso [Ob 20, fol. 1v-2v]; frag. troped chant setting a3 of Kyrie  
Lux et origo; concordance in Ccl ; facs. Dittmer (1957), 28-30; ed. WF, no. 2,  
PMFC XIV, no. App. 21, Caldwell (1991), 40-41 (partial)
3. two parts in score, white notation  
fol. vii [Ob 20, fol. 2]; facs. Dittmer (1957), 29
4. Benedicta domina mundi per spacia  
fol. vii verso [Ob 20, fol. 2v]; frag. troped chant setting a3 of Gradual Benedicta V.  
Virgo dei genitrix; facs. Dittmer (1957), 30; ed. WF, no. 3

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Lbl Additional 25301

5. Felix namque Maria  
fol. xiii [Ob 20, fol. 3 and 6v]; one voice of troped chant setting of Offertory Felix  
namque es; facs. PMMM 6, 11; ed. WF, no. 4
6. De supernis sedibus  
fol. xiii verso-xiiii [Ob 20, fol. 3v-4]; conductus-rondellus a3; facs. PMMM 6, 12,  
WMH, 127; ed. WF, no. 5, PMFC XIV, no. 31, Crocker (1990), 692-97, Anderson  
edn., vol. 9, no. O44
7. Prolis eterne genitor / Psallat mater gratie / T. Pes super Prolis Psallat  
fol. xiiii verso-[xv] [Ob 20, fol. 4v-5]; pes motet a3; facs. PMMM 6, 13-14; ed. WF,  
no. 6, PMFC XIV, no. 54, Caldwell (1991), 58-59 (partial)
8. Quem non capit / . . . in genitrix o dulcis alitrix / T. Pes super Quem non capit  
fol. [xv] verso-[xvi] [Ob 20, fol. 5v-6]; frag. pes motet a3; facs. PMMM 6, 15-16; ed.  
WF, no. 7
9. . . . est ex te verbum nunc natum quo salvantur omnia . . .  
fol. [xvi ]verso [Ob 20, fol. 6v]; facs. PMMM 6, 17; ed. WF, no. 8

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WOc Additional 68, Frag. xlii

10. fol. xxxvi; text lost; facs., Thomson (2000), fig. 4
  11. fol. xxxvi verso; text lost
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12. fol. 000; text lost
  13. fol. 000 verso; text lost; facs, Thomson (2000), fig. 4

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WOc Additional 68, Frag. xxxi

14. Salve sancta parens virgo/[Salve sancta parens virgo]/T. Salve sancta parens enixa  
fol. [lxxiii] [Ob 20, fol. 7]; frag. troped chant setting a3; facs. in WMH, 63;  
concordance in Ob 60, no. 7 ; ed. WF, no. 9, PMFC XIV, no. 67

WOc Additional 68, Frags. xxxi and xxviii

15. O quam glorifica luce/O quam felix femina/O quam beata domina/T. [pes]  
fol. lxxiii verso-lxxiii [Ob 20, fol. 7v-8]; frag. pes motet a4; facs. WF, 62-63; ed.  
WF, no. 10, PMFC XIV, no. 58

WOc Additional 68, Frag. xxviii

16. Senator regis curie/Primus pes/Secundus pes  
fol. lxxiii [Ob 20, fol. 8]; pes motet a3; facs. in WF, 63; concordance in D-Gu 220,  
no. 2 ; ed. WF, no. 11, PMFC XIV, no. 50
17. Virgo regalis fidei/[Virgo regalis fidei]/Pes  
fol. lxxiii verso [Ob 20, fol. 8v]; frag. voice-exchange pes motet a3; facs. PMMM  
6, 18; ed. WF, no. 12, PMFC XIV, no. 51
18. O venie vena spes seculi/T. Illumina morti datis  
fol. lxxiii verso [Ob 20, fol. 8v]; frag. pes motet a3 with rondellus; facs. PMMM 6,  
18; ed. WF, no. 13

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19. Virgo paris filium/T. [Virgo dei] genitrix  
fol. lxxvi [Ob 20, fol. 9]; frag. troped chant setting a3 of verse of gradual  
Benedicta V. Virgo dei genitrix; facs. Auszug, 21; ed. WF, no. 14
20. .iiii. de ave parens/.v.  
fol. lxxvi [Ob 20, fol. 9]; two frag. parts, probably belonging together, with  
hocket; facs. Auszug, 21
21. Eterne virgo memorie/Eterna virgo mater/T. [pes]  
fol. lxxvi verso-lxxvii [Ob 20, fol. 9v-10]; pes motet a3; facs. WMH, 128-29; ed.  
WF, no. 15, PMFC XIV, no. 52
22. Quam admirabilis/Quam admirabilis/Pes  
fol. lxxvi verso-lxxvii [Ob 20, fol. 9v-10]; voice-exchange pes motet a3; facs.  
WMH, 128-29; ed. WF, no. 16, PMFC XIV, no. 53, Caldwell (1991), 54-55, Büttner,  
92-93
23. Sol in nube tegitur/Non hircorum sanguine/Pes  
fol. lxxvii verso [Ob 20, fol. 10v]; pes motet a3 with voice exchange; facs. PMMM  
5, 48; ed. WF, no. 17 (read as two-voice frag.), Büttner, 232-33 (read as complete  
a3)

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24. void notation  
fol. lxxvii verso-lxxix [Ob 20, fol. 10v-11]; 15th-century work a2, with tenor on verso and superius on recto; facs. PMMM 5, 48-49
25. Loquelis archangeli/Quartus cantus  
fol. lxxix [Ob 20, fol. 11]; frag. voice-exchange motet a4; concordance is Recon. II, no. 27 [WF, 66] ; facs. PMMM 5, 49; ed. WF, no. 18, Büttner, 226-28
26. Ave magnifica Maria/[Ave mirifica Maria]/T. Alle[luya] V. Post partum virgo  
fol. lxxix verso [Ob 20, fol. 11v]; frag. troped chant setting a3; concordances in Ob 400\*, frag. A (text only), F-MO (contrafactum with text Alle psallete cum luya), Recon II, no. 16 (transposed, and modified for different Alleluia); facs. PMMM 5, 50; ed. WF, no. 19, PMFC XIV, no. App. 18a, Crocker (1990), 717-18, Büttner (1990), 203-207 (partial), Caldwell (1991), 48-49

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WOc Additional 68, Frag. xli

27. P . . . Ave rex gentis anglorum (in 15th-century hand)  
fol. lxxxii; facs. Thomson (2000), fig. 1
28. A . . .  
fol. lxxxii verso

Ob Lat. liturg. d. 20 (formerly Ob Auct. F. inf. 1.3)

29. Amor patris presentatur  
fol. lxxxiii [Ob 20, fol. 12]; frag. conductus-rondellus a3 in parts; facs. PMMM 6, 19; ed. WF, no. 20, Büttner, 221
30. Munda Maria mater militie  
fol. lxxxiii-lxxxiii verso [Ob 20, fol. 12-12v]; rota a3; facs. PMMM 6, 19-20; ed. WF, no. 21, PMFC XIV, no. 35, Crocker (1990), 701 (partial); Caldwell (1991), 60
31. O regina celestis curie flos/O regina celestis curie consolare  
fol. lxxxiii verso [Ob 20, fol. 12v]; frag. pes motet a3; facs. PMMM 6, 20; ed. WF, no. 22, Büttner, 225

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32. Sanctorum omnium virgo/T.  
fol. lxxxviii [Ob 20, fol. 13]; frag. motet; facs. PMMM 6, 21; ed. WF, no. 23
33. void notation scribble  
fol. lxxxviii [Ob 20, fol. 13]; facs. PMMM 6, 21
34. . . . omnipotencia . . . laus honor reverencia . . .  
fol. lxxxviii verso [Ob 20, fol. 13v]; frag. motet?; facs. PMMM 6, 22, Wibberley (2000), 42, 47; ed. WF, no. 24

35. Ave virgo mater dei  
fol. lxxxviii verso [Ob 20, fol. 13v]; frag. rondellus a3 in parts; facs. PMMM 6, 22,  
Wibberley (2000), 42, 47; ed. WF, no. 25, Büttner (1990), 218-220 (partial),  
Wibberley (2000)

WOc Additional 68, Frag. xli

36. fol. lxxxix; text lost

37. fol. lxxxix verso; text lost; facs., Thomson (2000), fig. 1

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Ob Lat. liturg. d. 20 (formerly Ob Auct. F. inf. 1.3)

38. Beata supernorum-Virga iesse floruit / T. [Benedicta V. Virgo] dei genitrix  
fol. lxxxix [Ob 20, fol. 14]; frag. troped chant setting a3 (Gradual); facs. PMMM  
6, 23; ed. WF, no. 26, partial ed. Sanders 1980c, 525

39. Alleluya canite-Parens alma / Alleluya canite-Parens alme / T. Alleluya-Pes (V.  
Pascha nostrum)  
fol. lxxxix verso-lxxxix [Ob 20, fol. 14v-15]; troped chant setting a3 of Marian  
version of Easter chant; facs. PMMM 6, 24-25; ed. WF, no. 27, PMFC XIV, no. 71

40. Alma iam ad gaudia-Per te dei genitrix / Alme matris dei-Per te o beata / T. Alleluya-  
V. Per te dei genitrix  
fol. lxxxix verso-lxxxix [Ob 20, fol. 15v-16]; troped chant setting a3; facs.  
PMMM 6, 26-27, Caldwell (1994), 2061-62, MGG2 Sachteil 9:2061-2062; ed. WF,  
no. 28, PMFC XIV, no. 72

41. Kyrie fons pietatis  
fol. lxxxix verso [Ob 20, fol. 16v]; frag. troped chant setting a3 of Kyrie fons  
bonitatis; concordance in Ob 60, no. 1 ; facs. WMH, 62; ed. WF, no. 29

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42. Fons ortorum riga morum / Pes  
fol. lxxxix [Ob 20, fol. 17]; frag. pes motet a3; facs. PMMM 6, 28; ed. WF, no. 30

43. void notation scribbles  
fol. lxxxix [Ob 20, fol. 17]; facs. PMMM 6, 28

44. Fulget celestis / O Petre flos / Roma gaudet de tali  
fol. lxxxix verso-c [Ob 20, fol. 17v-18]; frag. polytextual rondellus a3; facs.  
WMH, 139; concordance in Onc 362, no. 16 (EECM 26, pl. 95-96); ed. WF, no. 31,  
PMFC XIV, no. 42

45. . . . recolat ecclesia Katerine / Virgo sancta Katerina / T. [pes]  
fol. c verso-ci [Ob 20, fol. 18v-19]; frag. pes motet a3; facs. PMMM 6, 29-30; ed.  
WF, no. 32



46. void notation scribbles  
fol. ci [Ob 20, fol. 19]; facs. PMMM 6, 30
47. . . . decus virginitatis . . . in te domine in eternum/T. [Salve virgo virginum M]aria  
virgo intercede  
fol. ci verso [Ob 20, fol. 19v]; frag. troped chant setting of Marian version of  
Gloria trope Regnum tuum; facs. PMMM 6, 31; ed. WF, no. 33

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WOc Additional 68, Frag. xi

48. Salve fenestra vitrea/ . . . -grantis fumi virgula fumus ex aromati . . . / . . .  
fol. cxxxvi [Ob 20, fol. 20]; frag. polytextual conductus a3 in parts; facs. PMMM 5,  
25, Thomson (2001), pl. 9; ed. WF, no. 34
49. Felix illa curia. void notation scribble  
fol. cxxxvi [Ob 20, fol. 20]; facs. PMMM 5, 25, Thomson (2001), pl. 9
50. [Gaude Mar]ia plaude dulcis et amena/T. [Gaude] Maria virgo  
fol. cxxxvi verso [Ob 20, fol. 20v]; frag. troped chant setting a3 (Tract); facs.  
PMMM 5, 26; ed. WF, no. 35

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51. O regina glorie Maria/T. [pes]  
fol. [cxxxix] [Ob 20, fol. 21]; frag. pes motet a3 of tropic origin, on two statements  
of an unidentified tenor or pes, with a varied textual concordance in Recon II, no.  
17 ; facs. PMMM 6, 32; ed. WF, no. 36
52. O decus predicantium/T. [Agmina]  
fol. [cxxxix] verso [Ob 20, fol. 21v]; frag. cf motet a3; facs. PMMM 6, 33; ed. WF,  
no. 37

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Ob Lat. liturg. d. 20 (formerly Ob Hatton 30)

53. . . . profero in te rex glorie . . . mundum in prospero  
[Ob 20, fol. 22]; frag. motet?; facs. Bukofzer (1944), 90; ed. WF, no. 38
54. Salve gemma confessorum Nicholae  
[Ob 20, fol. 22]; frag. motet voice; facs. Bukofzer (1944), 90; ed. WF, no. 39
55. Pro beati Pauli gloria/O pastor patris/T. [pes]  
[Ob 20, fol. 22v]; frag. pes motet a4; facs. Bukofzer (1944), 92; text concordance in  
following item [Recon. I, no. 56 = WF, no. 70] and Lwa 33327, no. 4 (EECM 26, pl.  
177); ed. WF, no. 40

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WOc Additional 68, Frag. xiii

56. Pro beati Pauli / O pastor patris / O preclara patrie / T. Pes de Pro beati Pauli et de O pastor patris et de O preclara patrie [Pro patribus]  
[Ob 20, fol. 36]; cf motet a4; facs. PMMM 5, 28; concordance in Lwa 33327, no. 4 (EECM 26, pl. 177); text concordance in preceding item [Recon. I. no. 55 = WF, no. 40]; ed. WF, no. 70, PMFC XIV, no. 84
57. white notation  
[Ob 20, fol. 36]; facs. PMMM 5, 28
58. Te domine laudat / Te dominum clamat / T. Pes super de Te domine et de Te dominum  
[Ob 20, fol. 36v-37]; frag. pes motet a3; facs. Dittmer (1957), 22-23, Sanders (2001d), 562; ed. WF, no. 71, PMFC XIV, no. 47
59. Virginis Marie laudemus / Salve gemma virginum / T. Pes super Virginis Marie et Salve gemma [Veritatem]  
[Ob 20, fol. 36v-37]; cf motet a3; facs. Dittmer (1957), 22-23, Sanders (2001d), 562; ed. WF, no. 72, PMFC XIV, no. 77
60. O debilis o flebilis / T. Pes super O debilis / T. Primus pes super O debilis  
[Ob 20, fol. 37v]; pes motet a3; facs. PMMM 5, 29; ed. WF, no. 73, PMFC XIV, no. 48

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61. [Fulgens stella] . . . quiquid homo gescit / T. Pes de Fulgens stella  
[Ob 20, fol. 38]; frag. pes motet a2; facs. PMMM 5, 30; ed. WF, no. 74, Lefferts (1983), 972-76, Büttner, 212-215
62. Dulcis Iesu memoria / Pes de Dulcis Iesu memoria  
[Ob 20, fol. 38v-39]; frag. pes motet a2; facs. Dittmer (1957, 24-25; ed. WF, no. 75
63. Puellare gremium / Purissima mater / T. Pes super Puellare et Purissima  
[Ob 20, fol. 39]; pes motet a3; facs. Dittmer (1957), 25; ed. WF, no. 76, PMFC XIV, no. 45, Crocker (1990), 705-708
64. Sanctus et eternus deus / T. Sanctus  
[Ob 20, fol. 39v]; frag. troped chant setting; facs. PMMM 5, 31; concordance in Recon II, no. 22 [WF, no. 61]; ed. WF, no. 77

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WOC Additional 68, Frag. xl

65. No . . .  
Frag. xl (b), recto
66. . . . piste lumen celi prin . . .  
Frag. xl (b), verso; facs. Malyshko (1998), Thomson (2000), fig. 3

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67. textless

Frag. xl (a), recto

68. [Angelus ad virginem] . . . in conclave virginis . . . [pa]ries intacta

Frag. xl (a), recto; frag. of the well known monophonic song

69. . . . culorum tempore . . . angeli per famina intacta . . . vitam que dona morte . . .

Frag. xl (a), verso; monophony?; facs. Malyshko (1998), Thomson (2000), fig. 2

## I. PHYSICAL DESCRIPTION

This reconstitutes the partial remains (more than 13 folios, more than 32 pieces) of a once substantial music codex with overall dimensions of ca. 330 x 223 mm [330 x 220 in Dittmer and RISM], a written space of 267 x 170-80 mm ruled in twelve red five-line staves of gauge 13-14 mm, and decoration in red, blue, and green.

The fragments comprise single leaves, bifolia, and nested bifolia from the lost music codex. There are eight discrete series of pieces. The order of presentation here principally follows WF and RISM. There is no surviving medieval evidence for this order aside from some local continuities between leaves that are linked physically or by content. Contradicting Dittmer in WF, and also RISM, but following observations in WMH and EEH, we assume no continuity between Ob 20, fol. 31 and Ob 20, fol. 32, thus turning WF, 60 into two items, the present nos. 20 and 21. (Indeed, there is no reason to assume that fol. 31 originally preceded fol. 32.) Further, both RISM B/IV/1, 554 and PMFC XIV, 243 report Ob 20, fol. 34 as following fol. 35, but by assuming that item 29 spanned an opening (verso to recto), and given that fol. 35 has a center gutter, we have instead retained fol. 34 before fol. 35, but with the reversal of recto and verso for fol. 34, so that the opening spans 34r and 35r (as per the photo captions in PMMM 6, 43).

Offsets on the inside front and rear covers of Oxford, Bodleian Library, Bodley 862 (photographically reversed as Ob 20, fols. 27a recto-verso) preserve the reverse image of one surviving page (fol. 6 = Ob 20, fol. 28 recto) and one otherwise lost page.

## II. HISTORY

In the literature this book is known as "the large format volume," to distinguish it from RECON I and RECON III. It was broken up in the mid 15th century at Worcester and used there to provide materials for a local rebinding campaign (see Thomson (2000) and Thomson (2001), xlv). Fragments have been discovered in three surviving codices. All were probably owned by Worcester Cathedral Library. At least one is of demonstrable Worcester origin and is still housed in Worcester Cathedral Library. A previous attempt at reconstruction in Ob Lat. liturg. d. 20 [Ob 20], fols. 23-35v, combines leaves formerly in Oxford, Bodleian Library, Bodley 862 with reversed photos of the offsets on its binding boards, and with photocopies of leaves from WOc Add. 68, Frags. ix and xxxv. Frag. ix came out of the binding of WOc Q. 72, an English manuscript of the middle of the 14th century. Frag. xxxv comes out of Oxford, Bodleian Library, Magdalene College 100, a 13th-century Worcester psalter whose flyleaves were detached and transferred back to Worcester in the 1920s. The presence of erasure and palimpsest reveals an effort to update the original music codex in the 14th century.

## III. BIBLIOGRAPHY

RISM B/IV/1, 541-42, 552-62; EEH; F&H, 110-11; MMBL 4:683-4, 688-9; PMMM 5; PMMM 6; PMFC XIV; Levy; Lefferts (1983); Wilson (1990); Caldwell (1990); Büttner (1990), 188-91; Losseff (1994), 154-56; Thomson (2000); Sanders (2001a); Sanders (2001d); Sanders (2001e); Thomson (2001), xlv, 167-68

#### IV. CONTENTS

##### Ob Lat. liturg. d.20 (formerly Ob Bodley 862)

1. Dulciflua tua memoria/Precipua michi da gaudia/Tenor de Dulciflua  
fol. 1; palimpsest; [Ob 20, fol. 23]; facs. PMMM 6, 34; pes motet a3; ed. WF, no. 41, PMFC XIV, no. 55, Wilson (1990), no. 59
2. Inviolata integra mater/Inviolata integra mater/T. Inviolata integra et casta  
fol. 1-2v; [Ob 20, fol. 23v-24v]; facs. PMMM 6, 35-37; troped chant setting; ed. WF, no. 42, PMFC XIV, no. 68, Wilson (1990), no. 56
3. Spiritus procedens a patre  
fol. 2v; palimpsest; [Ob 20, fol. 24v]; facs. PMMM 6, 37; frag. troped Spiritus et alme insertions a3; text concordance in Onc 362, etc.; ed. WF, no. 43, partial ed. in Sanders (1965), 28

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##### Ob Lat. liturg. d.20 (formerly Ob Bodley 862)

4. Lingua peregrina te laudare/T. Laqueus  
fol. 3; palimpsest; [Ob 20, fol. 25]; facs. PMMM 6, 38; frag. tenor motet; ed. WF, no. 44, Lefferts (1983), 899-906

##### Ob Lat. liturg. d.20 (formerly Ob Bodley 862) and WOc Add. 68, frag. xxxv

5. . . . In tuis laudibus/ . . . Gaude per quam cornu David/T. Alleluya V. Gaude virgo gaude  
fol. 3v-4; [Ob 20, fol. 25v-26; fol. 26 = Frag. xxxv, fol. 6r]; frag. troped chant setting a3; facs. WF, 64-65; ed. WF, no. 45
6. Alleluya psallat hec familia/Alleluia psallat hec familia/T. Alleluya concinat hec familia  
fol. 3v-4; [Ob 20, fol. 25v-26; fol. 26 = Frag. xxxv, fol. 6r]; facs. WF, 64-65; frag. troped chant setting a3 of Alleluya V. Virga Iesse floruit; ed. WF, no. 46, PMFC XIV, no. App. 20, Caldwell (1990), 50-51, Büttner (1990), 99-102

##### WOc Add. 68, frag. xxxv

7. Peregrina moror/T.  
palimpsest; fol. 4v; [Frag. xxxv, fol. 6v = Ob 20, fol. 26v]; frag. tenor motet; facs. PMMM 5, 70; ed. WF, no. 47, Lefferts (1983), 907-912
8. Rex omnipotencie  
palimpsest; fol. 4v; [Frag. xxxv, fol. 6v = Ob 20, fol. 26v]; frag. tenor motet; facs. PMMM 5, 70; ed. WF, no. 48, Lefferts (1983), 913-15

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##### WOc Add. 68, frag. ix

9. . . . Et honore speciali/T. [Alleluya V. Letabitur iustus]  
fol. 5; [Frag. ix, fol. 1 & 2 v = Ob 20, fol. 27]; frag. troped chant setting a3; facs. PMMM 5, 20-21; ed. WF, no. 49
10. Gaude plaude/T. Alleluya V. Iudicabunt sancti  
fol. 5; [Frag. ix, fol. 1 & 2 v = Ob 20, fol. 27]; frag. troped chant setting a3; facs. PMMM 5, 20-21; ed. WF, no. 50

WOc Add. 68, frag. ix and Ob Lat. liturg. d.20 (formerly Ob Bodley 862)

11. . . . et tanquam scintille/ . . . et gloria in celestia/T. Alleluya V. Fulgebunt iusti  
fol. 5-6; [Ob 20, fol. 27-27v-28, offset onto front binding board is Ob 20, fol. 27a recto; fol. 27 = Frag. ix, fol. 1 & 2 r]; frag. troped chant setting a3; facs. PMMM 5, 20-23, PMMM 6, 40-41; ed. WF, no. 51
12. Alme veneremur diei/ Alme veneremur diei/T. Alleluya V. Iusti epulentur  
fol. 5v-6; [Ob 20, fol. 27v-28, offset onto front binding board is Ob 20, fol. 27a recto; fol. 27 = Frag. ix, fol. 1 & 2 r]; facs. PMMM 5, 22-23, PMMM 6, 40-41; frag. troped chant setting a3; ed. WF, no. 52, PMFC XIV, no. App. 17
13. Candens crescit lilium/ Candens lilium columbina/ Quartus cantus  
palimpsest; fol. 6v; [Ob 20, fol. 28v]; frag. refrain motet a4; concordances in Cambridge, Pembroke College, 228, fol. ii verso [facs. EECM 26, pl. 204] and New York, Pierpont Morgan Library, 978 [facs. EECM 26, pl. 192-193]; facs. PMMM 6, 42, EECM 26, pl. 205; ed. WF, no. 53, PMFC XIV, no. 60

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WOc Add. 68, frag. xxxv

14. . . . O laus sanctorum/T. Alleluya V. O laus sanctorum  
fol. 7; [Frag. xxxv, fol. 3r = Ob 20, fol. 29]; frag. troped chant setting a3; facs. PMMM 5, 67, Sanders (2001a), 879; ed. WF, no. 54
15. Alleluya moduletur Syon/ Alleluya moduletur Syon/T. Alleluya V. Veni mater gratie preces  
fol. 7-7v; [Frag. xxxv, fol. 3r-v = Ob 20, fol. 29-29v]; frag. troped chant setting a3; facs. PMMM 5, p. 67, WF, 66, Sanders (2001a), 879; ed. WF, no. 55, Reaney (1977), PMFC XIV, no. App. 19
16. Ave magnifica Maria/ Ave mirifica Maria/ Alleluya V. Dulcis mater  
fol. 7v-8; [Frag. xxxv, fol. 3v- Frag. xxxv, fol. 1r = Ob 20, fol. 29v-30]; frag. troped chant setting a3, beginning as transposed concordance to Recon I, no. 26 and to F-MO (contrafactum with text Alle psallite cum luya); facs. WF, 66-67, Sanders (2001a), 879; ed. WF, no. 56, PMFC XIV, no. App. 18b
17. . . . Regis celorum . . . O regina glorie/ Alleluia . . . / T. Alleluya V. Regis celorum mater  
fol. 8-8v; [Frag. xxxv, fol. 1r-v = Ob 20, fol. 30-30v]; frag. troped chant setting a3; a varied concordance to the text of the troped verse has another musical setting in Recon I, no. 51 = WF, no. 36 ; facs. WF, 67, PMMM 5, 65; ed. WF, no. 57

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WOc Add. 68, frag. xxxv

18. [Sanctus] . . . Unus tamen est divinus/T. [Sanctus . . . Unus tamen est divinus] . . .  
celitus pater natus  
fol. 9; [Frag. xxxv, fol. 2r = Ob 20, fol. 31]; frag. of 2 vv of Sanctus trope a3 on c.f.  
Sar 2; facs. PMMM 5, 69; ed. WMH, 44 (partial), WF, no. 58
19. Sanctus sanctus sanctus adonay genitor/ . . . Osanna in excelsis/T. [Sanctus]  
fol. 9-9v; [Frag. xxxv, fol. 2r-v = Ob 20, fol. 31-31v]; frag. Sanctus trope a3 on c.f.  
Sar 3 with trope Marie filius; facs. EEH, pl. XL, PMMM 5, 69; ed. WMH 44-47  
(partial), WF, no. 59
20. Sanctus Deus ens ingenitus/T. Sanctus  
fol. 9v; [Frag. xxxv, fol. 2v = Ob 20, fol. 31v]; frag. Sanctus trope a3 on c.f. Sar 5,  
not part of no. 21 below; facs. EEH, pl. XL; ed. WMH, 48-49, WF, no. 60

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WOc Add. 68, frag. xxxv

21. . . . Benedictus/T. [Sanctus] . . . nomine domini  
fol. 10; [Frag. xxxv, fol. 4r; Ob 20, fol. 32]; frag. Sanctus trope a3 on c.f. Sar 5;  
numbered III in the margin, not part of no. 20 above; facs. PMMM 5, 68; ed.  
WMH, 49, WF, no. 60
22. Sanctus et eternus Deus/ . . . Osanna in celesti/T. [Sanctus] . . . venit in nomine  
fol. 10-10v; [Frag. xxxv, fol. 4r-v; Ob 20, fol. 32-32v]; frag. Sanctus trope a3 on  
unidentified c.f.; facs. PMMM 5, 68, WMH, 55; concordance in Recon I, no. 64  
[WF, no. 77]; ed. WMH, 50-53, WF, no. 61, partial ed. in Sanders 1980c, 526
23. Sanctus ex quo omnia pater/T. [Sanctus]  
fol. 10v; [Frag. xxxv, fol. 4v; Ob 20, fol. 32v]; frag. Sanctus trope a3 on c.f. Sar 2;  
facs. WMH, 55; ed. WMH, 54, WF, no. 62
24. Sursum corda elevate/T. Sursum corda  
fol. 10v; [Frag. xxxv, fol. 4v = Ob 20, fol. 32v]; frag. troped chant setting; facs.  
WMH, 55; ed. WF, no. 63

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WOc Add. 68, frag. xxxv

25. Salve mater redemptoris/Salve lux languentium/Salve sine spina rosa/T. [Salve]  
sancta parens enixa puerpera  
fol. 11; [Frag. xxxv, fol. 5r = Ob 20, fol. 33]; troped chant setting a4; facs. WMH,  
frontispiece and front cover art on LP disc Nonesuch H-71308; ed. WF, no. 64,  
PMFC XIV, no. 74

26. *Conditio nature* / T.  
fol. 11v; [Frag. xxxv, fol. 5v = Ob 20, fol. 33v]; frag. tenor motet a3; facs. PMMM 5, 66; text concordance in F-MO 42 (Rok. 51); ed. WF, no. 65
27. *Loquelis archangeli* / [Quartus cantus]  
fol. 11v; [Frag. xxxv, fol. 5v = Ob 20, fol. 33v] [WF, 66]; frag. voice-exchange motet a4; facs. PMMM 5, 66; concordance in Recon. I, no. 25 [WF, no. 18] ; ed. WF, no. 18, Büttner (1990), 226-228

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Ob Lat. liturg. d.20 (formerly Ob Bodley 862)

28. small frags. of one or more pieces, probably palimpsest given the bit of visible intertwined ribboning here that is also used in nos. 13 and 29 of this source to indicate a textless section  
palimpsest; fol. 12; [Ob 20, fol. 34v]
29. T[homas cesus] / Thomas gemma / P[rimus Tenor] / Secundus Tenor  
palimpsest; fol. 12v-13; [Ob 20, fol. 34r, 35r]; frag. voice-exchange motet a4; concordances in US-PRu 119, fol. A2 and Cambridge, Gonville and Caius College, 512/543, fols. 254v-255 (EECM 26, pl. 128-129); facs. PMMM 6, 43-44, EECM 26, pl. 212; ed. Levy, 234-39, WF, no. 67, PMFC XIV, no. 61
30. . . . d]ans quod vocis primuit  
fol. 13-13v; [Ob 20, fol. 35-35v]; mainly erased under palimpsest; frag. conductus a3; facs. PMMM 6, 45; ed. WF, no. 68, Anderson edn., vol. 9, no. O45 (with text reading "dans quod votis premueris")
31. 15th-century void notation  
fol. 13v; [Ob 20, fol. 35v]; discant setting a3 in score with bottom voice cantus firmus; facs. PMMM 6, 45
32. *Quem trina polluit*  
fol. 13v; [Ob 20, fol. 35v]; frag. single-texted conductus-rondellus a3; double-texted concordance in DRu 13, no. 1 ; facs. PMMM 6, 45; ed. WF, no. 69, PMFC XIV, no. 34, Anderson edn., vol. 9, no. O46 (Szöverffy, 253-54)

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Ob Bodley 862

33. Offset of music onto inside rear cover board preserves the reverse impression of a lost page containing parts of one or more items of music; as is also the case in Ob 20 (facs. in PMMM 6), our facsimile presents a mirror image of the board  
fol. 14; [Ob 20, fol. 27a verso]; facs. PMMM 6, 39



## I. PHYSICAL DESCRIPTION

This reconstruction consists of parchment fragments now housed as WOc Additional 68, Frags. xix and xxxii. The ms order and proximity of the fragments cannot be fully ascertained. Together they comprise seven folios and eighteen items from a book whose original page dimensions were ca. 277 x 203 mm with written space of 220 x 155 mm, ruled in four three-stave systems, with red five-line staves of staff gauge 14-17 mm. All pages evidently were ruled at the same time as the parchment was prepared for music a3 in score. Frag. xix, leaves a, b, and c, comprise three bifolia. This account and the inventory below, following Summers (1983-85), reverse RISM's foliation, putting the leaves in the order c, b, a. Their trimming suggests they were once part of the same gathering, but contents suggest that the order should be c, b, a, and not a, c, b. Leaves c and b are adjoining, but there is at least one bifolium missing between b and a, and another missing within a, since it is not the center of a gathering. Only half of a1, b1, and c1 remain. Frag. xxxii is a single leaf; maximum current dimensions 238 x 206 mm.

## II. HISTORY

Referred to by Dom Anselm Hughes as "The Conductus Book" (WMH, 23). Music of the 13th century was entered first on the left hand leaves of the gathering (c2, b2, a2), leaving the remainder blank. The right hand leaves (a1, b1, c1) were later filled in with 14th-century material. Broken up by Worcester monk-binder John Musard in the later 1520s and used in three or more Worcester bindings of ca. 1527-31. Frag. xix, leaf a, came out of WOc F. 64, an English ms of the late 12th or early 13th century. Frag. xix, leaves b and c, came out of WOc F. 37, a late 13th or early 14th-century English ms. Frag. xxxii is a former front pastedown in WOc Q. 24, an English ms of the late 13th or early 14th century.

## III. BIBLIOGRAPHY

RISM B/IV/1, 595-601, 604-605; WMH; F&H, 17, 30-31, 120-21; MMBL 4:686, 688; PMMM 5; PMMM 6; Summers (1983-85); Thomson (2000); Sanders (2001a); Sanders (2001d); Thomson (2001), xlvii, 24, 40, 133

## IV. CONTENTS:

WOc Add. 68, Frag. xix

1. . . . nos sceleris sic que sanctifica. . . dans regna celica. Amen.  
fol. 1 (Frag. xix, fol. c2) [RISM [87]]; frag. conductus a3; facs. PMMM 5, 40; ed. WF, no. 87
2. jottings in semibreves and minims  
fol. 1 (Frag. xix, fol. c2); facs. PMMM 5, 40; dipl. facs. and ed. in Summers (1983-85), 63
3. Et in terra pax  
fol. 1v-2 (Frag. xix, fol. c2 verso and b2) [RISM [88]]; frag. Gloria a3; facs. PMMM

no. 5, 41, WMH, 38; concordance in Ob 60, no. 2 ; ed. WF, no. 88, PMFC XIV, no. 44

4. Regina regnans regis palatio

fol. 2v (Frag. xix, fol. b2 verso) [RISM [89]]; frag. conductus a3; ed. WF, no. 89, PMFC XIV, no. App. 12, Anderson edn., vol. 9, no. O48 (Szöverffy, 269)

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5. . . . angelorum agmina transcendens Maria

fol. 3 (Frag. xix, fol. a2) [RISM [90]]; frag. conductus a3; facs. PMMM 5, 42, Stevens (1981), cover; ed. WF, no. 90, Anderson edn., vol. 9, no. O49

6. Beata viscera Marie virginis

fol. 3 (Frag. xix, fol. a2) [RISM [91]]; conductus a3; facs. PMMM 5, 42, partial facs. Stevens (1981), cover; ed. WF, no. 91, Marrocco and Sandon, no. 55, PMFC XIV, no. 43, Anderson edn., vol. 9, no. O50 (Szöverffy, 79)

7. Salve rosa florum salutis puerpera

fol. 3v (Frag. xix, fol. a 2 verso) [RISM [92]]; frag. conductus a3; facs. PMMM 5, 43, WMH, p. 124; ed. WF, no. 92, PMFC XIV, no. App. 11, Anderson edn., vol. 9, no. O51 (Szöverffy, 277-78), Büttner, 80-81

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8. . . . merenti modo scitienti . .

fol. 4-4v (Frag. xix, fol. a1 recto-verso) [RISM [82]]; frag. 14th-century cantilena a3; facs. PMMM 5, 36-37; WF, no. 82, Anderson edn., vol. 9, no. O47

9. frag. of two-voice composition in score in void notation

fol. 4v (Frag. xix, fol. a1 verso); facs. PMMM 5, 37; dipl. facs. and ed. in Summers, 61

10. [Gloria laus et honor] tibi sit

fol. 4v (Frag. xix, fol. a1 verso) [RISM [82a]]; frag. 14th-century chant setting; facs. PMMM 5, 37; ed. in Summers (1983-85), 62

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11. [Benedictus]

fol. 5 (Frag. xix, fol. b1 recto); frag. 14th-century chant setting; facs. WMH, 60; ed. in Summers (1983-85), 58-60

12. [Sanctus]

fol. 5-5v (Frag. xix, fol. b1 recto-verso) [RISM [83]]; frag. 14th-century chant setting; facs. WMH, 60; ed. WF, no. 83

13. Agnus dei

fol. 5v (Frag. xix, fol. b1 verso) [RISM [84]]; frag. 14th-century chant setting; facs. WMH, 60; ed. WF, no. 84

14. [Gloria laus et honor] tibi sit . . .  
fol. 5v-6 (Frag. xix, fol. b1 verso-c1) [RISM [85]]; frag. 14th-century chant setting;  
facs. PMMM 5, 38; ed. WF, no. 85
15. [Gloria laus et honor]  
fol. 6v (Frag. xix, fol. c1 verso) [RISM [86]]; frag. 14th-century chant setting; facs.  
PMMM 5, 39; ed. WF, no. 86

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WOc Add. 68, frag. xxxii

16. . . . perduc ad polor nostra gaudia. [Anderson reads as " . . . ardire ad valoris."]; fol.  
7 (Frag. xxxii, fol. 1) [RISM [107]]; end of frag. conductus a3; facs. PMMM 6, 47;  
ed. WF, no. 107, Anderson edn., vol. 9, no. O48 (Szöverffy, 269)
17. Sanctus  
fol. 7 (Frag. xxxii, fol. 1) [RISM [108]]; frag. chant setting a3; facs. PMMM 6, 47;  
ed. WF, no. 108, PMFC XIV, no. 66
18. Grata iuvenula decora nimium  
fol. 7v (Frag. xxxii, fol. 1v) [RISM [109]]; frag. cantilena a3; Anderson cat., no. O51  
(Szöverffy, 150); facs. WMH, 115, PMMM 6, 46; ed. WF, no. 109, PMFC XIV, no.  
App. 13, Anderson edn., vol. 9, no. O54

## I. PHYSICAL DESCRIPTION

Two parchment flyleaves once consecutive, since item 2 spans an opening (not recognizing this, RISM foliation reverses rectos and versos); perhaps cut from a bifolium that was the center of a gathering; now sliced in half horizontally with loss of the top part, and and trimmed vertically at the center fold; dimensions are now 101 x 141 mm and 106 x 140 mm, respectively, ruled in red five-line staves of width ca. 125 mm and staff gauge ca. 10 mm. If there were originally twelve staves per page, size would have been ca. 230 x 160 mm with written space ca. 190 x 125 mm. Notation is EMN with rhomboid breves.

## II. HISTORY

No info. on music leaves. Once used as flyleaves in Buterus, Acta colloqui Ratisponnensis (1541); now housed in a modern collection of fragments as fols. 2-3. RISM nos. 6-8 are unrelated.

## III. BIBLIOGRAPHY

RISM B/IV/1, 83-84; PMFC XIV

## IV. CONTENTS

1. Senator regis curie/T. ij/T. Pes  
fol. 1v; [RISM no. 2]; frag. pes motet a3; concordance is Recon I, no. 16 ; ed. WF, no. 11, PMFC XIV, no. 50
2. [O mores perditos] . . . a primo gene[ris]/ . . . [cal]bacio O grauvis confusio . . . quo me vertam nescio/T. [O]pem [nobis]  
fol. 1-2v; [RISM nos. 1, 5]; frag. cf. motet a3 on St. Thomas of Canterbury; triplum text ed. AH 21, 143; frag. concordance with notation in square breves in Cjec 5, no. 1
3. . . . no funere  
fol. 2; [RISM no. 3]; frag. motet voice?
4. A superna paranimphus patria . . . orbi ferens gaudia/  
fol. 2; [RISM no. 4]; frag. monophonic sequence?

## I. PHYSICAL DESCRIPTION

Two parchment leaves once front and rear flyleaves in the host ms; originally ca. 360 x 280 mm, now 280 x 245 mm; originally ten red five-line staves per page, with written space ca. 317 x 215 mm and staff gauge 22 mm; red and blue initials. Franconian and Petronian musical notation. Item no. 5 uses superacute G, square-b and F-clefs.

## II. HISTORY

No info. on music leaves; probably from a larger series of troped chant settings of Alleluias. Host ms once belonged to the Benedictine abbey of St. Thomas Martyr in Arbroath, Scotland.

## III. BIBLIOGRAPHY

RISM B/IV/1, 205-206; Wolf, HNK I, 286; Ludwig (1923), 192, note; Besseler (1925), 220, 223; Preece (2000)

## IV. CONTENTS

1. . . . solis vel syderis cum beatis ceteris coram salvatore / Quartus / Tenor pro iii / Tenor pro iiii  
fol. 1; frag. troped chant setting a4 of an Alleluia; melody of Tenor pro iiii begins like respond (soloists's Alleluia only, not including jubilus) of Alleluia V. Iustus germinabit; the tenor pro iii, a solus tenor in all but name, conflates the tenor pro iiii with the quartus cantus for a three-voice performance.
2. Alleluya concrepando pange / Alleluya consonet presens  
fol. 1v; frag. troped chant setting a3 or a4 of an Alleluia; text tropic to Alleluia V. Ave Maria gracia plena
3. Quartus / Tenor pro iiii  
fol. 2; frag. troped chant setting a4 of an Alleluia; at the verse, tenor melody is identical to setting of first three words only of verse of Alleluia V. Assumpta est Maria
4. [Et in terra . . . Qui s]edes ad dexteram . . . / [T.]  
fol. 2; two frag. voices of 15th-century void-notation Gloria
5. Alleluya confessoris almi presencia  
fol. 2v; frag. triplum of troped chant setting a3 or a4 of an Alleluia for a Confessor; verse perhaps began "Veni" or "Veni nunc"

This entry is very much a “stub”.

## I. PHYSICAL DESCRIPTION

Manuscript ca. 150 x 210 mm with written space mostly around 80/90 x 155/160 mm and staff gauge for five-line staff of ca. 9 mm. Consists of 26 gatherings, mostly intact but a few with a couple of missing leaves; gatherings nos. 1-23 may be the work of a single scribe, who copied an original corpus of works and some contemporaneous additions. The last three gatherings, nos. 24-26, represent an independent manuscript of similar dimensions and probably a similar history.

## II. HISTORY

Made for and probably copied at the Augustinian priory of St. Andrews, Scotland. Its contents most likely were collected and copied in the 1230s, with ca. 1240 as the most widely accepted approximate date of completion.

## III. BIBLIOGRAPHY

RISM B/IV/1, pp. 97-171; Baxter 1931; Roesner 1974; Roesner, 1976; Brown et al, 1980; Falk, 1981; Roesner, 1981; Gillingham 1982; Everist 1990; Staehelin, 1995; Everist 1998; NGD 2001 “Sources” entry; Cosart (2007); Roesner (2009)

## IV. CONTENTS

Following Handschin, the contents are usually described as comprising 11 fascicles, each consisting of one or more gatherings. Fascicle 9, of ten gatherings, is by far the largest, and may arguably be understood as comprised of three fascicles (gatherings 13-15, 16-18, 19-22). Fascicle 11, gatherings 24-26, was once an independent manuscript. Fascicles 1-5 form a coherently organized group, with organa for mass and office arranged in descending order by number of voices, from four to three to two. Fascicles 8-10 form a second large, organized group, with conductus arranged in descending order by number of voices from three to two to one.

RISM enumerates 3228 items in W1. Most of the repertoire is an international Anglo/French corpus of organa and conductus, here recorded in the local “house style” of St. Andrews and using a dialect of Notre Dame-era notation with some distinctive insular characteristics. Listed below are simply the troped Sanctus and Agnus of W1, fascicles 3, 8, 9, 10 and the contents of the entire eleventh fascicle.

### W1, troped Sanctus, fascs. 3, 8

Sanctorum exultacio	Sar 5= Than 32 tr.199	D-W 677, 26 (fasc. 3) Lütolf, 33
Perpetuo numine	Sar 3= Than 49 tr.151	D-W 677, 189 (fasc. 8) Lütolf, 34
Quem pium benedicat	Sar 1= Than 203 tr.171	D-W 677, 190 (fasc. 8) Lütolf, 35
Laudes deo ore pio	Sar 8= Than 223 tr.102	D-W 677, 191 (fasc. 8) Lütolf, 36

W1, troped Agnus, fascs. 8, 9

Lux lucis	267 tr.55	D-W 677, 192 (fasc. 8, a3)	Lütolf, 60
Mortis dira	114 tr.66	D-W 677, 193 (fasc. 8, a3)	Lütolf, 61
Fons indeficiens	136 tr.38	D-W 677, 231 (fasc. 9, a2)	Lütolf, 63
Deus deorum	209 tr.32	D-W 677, 281 (fasc. 9, a2)	Lütolf, 64

W1, fasc. 10 (six monophonic Sanctus)

Sanctus Christe yerarchia	Sar 3= Than tr.
Sanctus Rex qui cuncta regis	Sar 3= Than tr. 185
Sanctus Omnia qui libras	Sar 3= Than tr. 123
Sanctus cunctorum dominans	Sar 3= Than tr. 47
Sanctus Condita de nichilo	Sar 3= Than tr. 34
Sanctus Sanctus ab eterno	Sar 3= Than tr. 2

W1, fasc. 10 (six monophonic Agnus)

Agnus Archetipi mundi	Sar 2= tr. 9
Agnus Pectoris alta	Sar 2= tr. 83
Agnus Qui de virgineo	Sar 2= tr. 94
Agnus Lux lucis	Sar 2= tr. 55
Agnus Humano generi	Sar 2= tr. 47
Agnus Vulnere quorum	Sar 2= tr. 138

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The contents of Fascicle 11:

[seven Marian Latin-texted Kyries]

1. Rex virginum amator
2. Creator puritatis
3. Lux et gloria
4. Kyrie virginei lux
5. O Marie creator pie
6. Kyrie virginitatis amator
7. Conditor Marie omnium regine

[Gloria with Marian trope insertions]

8. Gloria in excelsis deo. Per precem piissimam

[nine Marian Alleluias]

9. All. Virga dei mater pia
10. All. Virga Iesse floruit

11. All. Salve virgo dei mater
12. All. Virga florem germinavit
13. All. Post partum
14. All. Per te dei genitrix
15. All. Ave Maria gratia plena
16. All. Virgo intermerata
17. All. Angelus domini nuntiavit

[Marian Tract]

18. Gaude Maria virgo

[twice seven Marian sequences]

19. Mittit ad virginem
20. Paranimphus salutatur virginem
21. Ave Maria gratia plena . . . virgo serena
22. Hodierne lux diei
23. Ave mundi spes Maria
24. Virgini Marie laudes
25. Laudes Christo decantemus
26. Missus Gabriel de celis
27. Virgo mitis vere vitis
28. Reginarum dominam laudemus
29. Ave celi imperatrix
30. Hac clara die
31. Virgo parens gaudeat
32. Vebum bonum et suave

[eight Marian Offertory substitutes]

33. Ave Maria gratia plena viris invia
34. Recordare virgo mater
35. O vere beata sublimis sponsa domina
36. Felix namque es
37. Ave regina celorum
38. Ave Maria gratia plena dominus tecum
39. Preter rerum seriem
40. Inviolata integra et casta

[Marian Sanctus tropes]

41. Sanctus. Mater mitis vere vitis
42. Maria mater egregia
43. Sanctus. De virgine nato
44. Sanctus. Voce vita

[Maria Agnus tropes]



- 45 Agnus dei. Factus homo
- 46. Mortis dira ferens
- 47. Qui de carne (text only)

## I. PHYSICAL DESCRIPTION

Two parchment folios, the front and rear flyleaves in the present host ms; foliated 1 and 222, with fol. 222v formerly pasted down; ca. 345 x 210 mm but now ca. 300 x 185-190 mm; written space 237 x 155 mm; ruled in a single column of nine freely ruled red five-line staves with gauge 18-19 mm and ruled indentations of 10 mm for major initials. Fol. 222v headed "In die," fol. 1 headed "Martino," and an "s" at the foot of these pages, all in red. Major initials elaborately flourished in red and blue; penwork capitals at internal textual subdivisions splashed with red. Text hand is gothica textualis rotunda; musical notation is essentially Franconian, with long-breve declamation and very infrequent, melismatic groups of semibreves; arabic numerals are used to indicate the number of single longs (two, three, four, eight) in the duplex longa.

## II. HISTORY

No info. on music leaves. Flyleaves for a miscellany of theological and historical works copied in the mid to later 15th century. A pressmark indicates that the volume was once owned by James Usher (Ussher), Archbishop of Dublin (1581-1656); given by Charles II to Trinity College in 1661. The contents form part of a calendrical series of troped chant settings a3 of Alleluias; between the existing leaves was probably a single folio with the completions of nos. 2 and 3 (for Sept. 29 and Nov. 1) and one similar setting before nos. 3 and 4 (Nov. 11 and Nov. 30).

## III. BIBLIOGRAPHY

Wathey, RISM Suppl., 26-28

## IV. CONTENTS

1. Psallam ergo cantica . . . Quem qui munere/ T. [Alleluya V. In conspectu]  
fol. 222r; facs Wathey, pl. 7; frags. of two voices of a troped chant setting a3 for St. Michael (Sept. 29)
2. Sancti per subopera/ Alme cohors celica . . . Iuste diera/ T. [Alleluya V. Iudicabunt]  
fol. 222r-v; facs. Wathey, pl. 7; frags. of three voices of a troped chant setting a3 for All Saints (Nov. 1)
- 
3. Vas sacratum consignatum . . . Cecus angelorum/ Almi patris in laude . . . Hic presul insignis/ T. [Alleluya V. Hic Martinus]  
fol. 1r-v; facs. Wathey, pl. 6; frag. of a troped chant setting a3 for St. Martin (Nov. 11)
4. Alme morum monitum . . . Dilectus dilexit/ T. [Alleluya V. Dilexit Andream]  
fol. 1v; facs. Wathey, pl. 6); frags. of two voices of a troped chant setting a3 for St. Andrew (Nov. 30)

## I. PHYSICAL DESCRIPTION

Pages perhaps originally ca. 180 x 135 mm, now trimmed at top and outer margin to 165 x 131 mm; written space variable from ca. 120 x 104 mm to ca. 120 x 120 mm or 144 x 108 mm; music on up to 10 red, freely drawn four-line staves per page of gauge 7-9 mm, averaging ca. 8 mm. Monophony and polyphony both use longs and rhomboid breves.

## II. HISTORY

Ms is a miscellany of 121 fols. written in England. One of the items, Richard of Fournival's *Bestiary*, is dated 3 September 1267 on fol. 106v. Music copied into the first nine pages of the final item, a discrete ternium, fols. 116-121; there are unrelated non-musical texts on fol. 117 and on the final three pages that are not reproduced here. The mixture of Latin monodies and varied polyphonic genres is similar to Lbl Harley 978 and Lbl Arundel 248. The two well-known monodies (nos. 1 and 5) are also found near to each other in Cambridge, University Library, Additional 710.

## III. BIBLIOGRAPHY

RISM B/IV/1, 393-95; RISM B/IV/2, 380; Tischler (1967); PMFC XIV; Stevens (1986), 521; Anderson cat.; Anderson edn.; Gillingham edn.

## IV. CONTENTS

1. Omnis caro peccaverat (The Song of the Flood)  
fol. 116-117; Latin monody; Anderson cat., no. L160; partial ed. Stevens (1986), 144-54
2. Trahis suspirium/Mordax detractio/T. [Epiphaniam domino]  
fol. 117v-118; c.f. motet a3; ed. Tischler (1967), 276-78, PMFC XIV, no. 76
3. Stillat in stellam radium  
fol. 118-119; sequence a2 with voice exchange; Anderson cat., no. P31 (Szöverffy, 295); ed. PMFC XIV, no. 7, Gillingham edn., no. 15, Anderson edn., vol. 10, no. P31
4. Alleluya. V. Virga ferax Aaron  
fol. 119v-120; chant setting a3; ed. PMFC XIV, no. 63
5. Scribere proposui de contemptu mundano  
fol. 120; Latin monody; Anderson cat., no. L161 (Szöverffy, 281-82), Stevens (1986), 182

## I. PHYSICAL DESCRIPTION

Four parchment leaves used as front and rear pastedowns and flyleaves; foliated I, II, 165, 166; when first discovered, fols. Ir and 165v were pasted down, but they have since been lifted; fols. Iv and 165r, and fols. 166v and IIr, were originally facing pages; possibly fol. 166 follows 165 (needs examination of fol. 165v under uv); leaves now (and perhaps originally) 250 x 185 mm; written space 200 x 140 mm; pages ruled in a single column of twelve red five-line staves of gauge 11 mm, with a thirteenth staff, of four lines, added at the bottom of Iv. Initials in red and blue. Musical notation is Franconian.

## II. HISTORY

Bound into an early 15th-century paper manuscript of 164 fols. containing the works of Terence.

## III. BIBLIOGRAPHY

Cat. gén., 665-66; Anderson (1982); Lefferts (1986), 304-7; PMFC XVII

## IV. CONTENTS

1. . . . celestium gemma iubar . . . /T.  
fol. I; frag. motet a3
2. [Textless.]  
fol. I; frag. four-voice hocket
3. Exulta syon filia iam exultaris/Exulta syon filia suffulta/Exulta syon filia iam noli/T.  
En ai ie bien trouve  
fol. Iv; c.f. motet a4; ed. PMFC XVII, Suppl. no. 1
4. L-. . . /L-. . . /[T.]  
fol. 165; erased c.f. motet a3
5. S-. . . /Sydereia celi cacumina/T. Se iavoie a plaingant/Tenor cont. Si javoie. etc.  
fol. Iv-165; frag. c.f. motet a4
6. fol. 165v palimpsest with erased music; possibly voices from two motets  
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7. [Ade finit perpete] . . . regnum poli patrie/Ade finit misere/T. A definement  
fol. 166; frag. c.f. motet a3; concordance is Oxford, New College, 362, fol. 87v  
(EECM 26, pl. 87); ed. PMFC XV, no. 4
8. Vide miser et iudica/Vide miser et cogita/T. Wynter  
fol. 166; c.f. motet a3; ed. PMFC XVII, Suppl. no. 5
9. O crux ave spes unica spirans/O crux ave spes unica spiritum/T. Or sus alouete  
fol. 166v-II; c.f. motet a3

10. Valde mane diluculo devota/Valde mane diluculo maria/T. Va dorenlot  
fol. II; c.f. motet a3; ed. PMFC XVII, Suppl. no. 2
11. T. In virtu. Saa (?saiant, ?saiur)  
fol. II; tenor of otherwise lost motet
12. Corona virginum/Columba prudencie/T. Cui proclamant  
fol. IIv; c.f. motet a3; ed. PMFC XVII, Suppl. no. 3
13. Mons olivarum ecce rumpitur/Mors amari moritur  
fol. IIv; frag. c.f. motet a3

I-Bologna photos

not reproduced here (see Vecchi, Fiori, Pieragostini)

## I. PHYSICAL DESCRIPTION

## II. HISTORY

## III. BIBLIOGRAPHY

Vecchi, Fiori, Summers, Pieragostini

## IV. CONTENTS

1. -----/T. In seculum/Ihesu fili virginis  
two complete voices (tenor and duplum) of what was probably a three-voice duet motet with medius cantus; triplum is lost; duplum is a cantus prius factus with concordances, so two melodies have been joined here
2. Maiori vi leticie/T.-----/Maiorem intelligere  
two complete voices of what was probably a three-voice duet motet with medius cantus; tenor is lost
3. Candor vestis in hiis festis/Candet sine spina rosa/T.  
complete three-voice motet on repeated and freely varied tenor
4. Celum mercatur hodie/T. Cesus in gregis medio  
two complete voices (triplum and tenor) of what was probably a three-voice motet; duplum is lost.

## I. PHYSICAL DESCRIPTION

Four parchment folios, cut in half horizontally with loss of about one music staff and folded once vertically to form eight front and eight rear flyleaves (fols., 1-8 and 157-64) in the binding of ms 654; now removed, preserved in a small oblong binder, and renumbered fols. 1-4; fols. 1-2 and 3-4 are consecutive; these fragments are now ca. 175-200 x 130-135 mm, perhaps originally 300 x 200 mm, with written space 235 x 145-150 mm (for eleven staves); arr. in single columns of ten or eleven free-ruled, red five-line staves per page (a twelfth staff was added to 1r and 2r) with staff gauge 13.5-17 mm and one-staff indentations of 5-7 mm for initials. Red tenor initial for Barbara simplex; all others in blue. Alternating red and blue used for other ornamental decorations. Inked faces on capital "O"s at beginning of second section of bipartite motets nos. 1, 8 appear not to be part of original decoration. Variety of notation and mensuration types: binary EMN with rhomboid breve and tailed, rhomboid semibreve (nos. 2, 4, 7, 8); binary ars antiqua mensural with square breve (nos. 1 [part 1], 5, 6, 9); ternary ars antiqua mensural with square breve (no. 1 [part 2], second mode; no. 3, first mode).

## II. HISTORY

No info. on music leaves. Written for Meaux Abbey? Cut down and bound as flyleaves into a parchment ms of the 13th and 14th centuries, written in England, that once belonged to Meaux Abbey. This book, containing the Liber de IX scientiis et sermones, still bears its original Meaux Abbey pressmark, Y xviiiij. The leaves were already associated with MS 654 between 1439-1452; the MS now has a seventeenth-century English binding of brown calf. Purchased by alumni for the University of Chicago from W. M. Voynich in 1923. For a discussion of provenance and dating, inscriptions and graffiti, etc., of the host ms, see Greene (1954).

## III. BIBLIOGRAPHY

RISM B/IV/1, 813-16; PMMM 6; Greene (1954); Sanders (2001b)

## IV. CONTENTS

1. Creatoris gratia . . . O Maria vas mundicie/T. [Agmina]  
fol. 1; [RISM nos. 1 and 2]; frag. bipartite cf. motet a3; facs. PMMM 6, 48; ed. PMMM 6, 56-58
2. Dona celi factor domine/T.  
fol. 1; [RISM no. 3]; frag. cf. motet a3; facs. PMMM 6, 48; text concordance to a different motet in Lwa 33327, no. 5 (EECM 26, pl. 77; ed. PMFC XIV, no. 86); ed. PMMM 6, 58-59
3. In excelsis gloria  
fol. 1v-2; [RISM no. 4]; conductus-rondellus a3; facs. PMMM 6, 49-50; concordance to GB-WOc Add. 68, frag. xx, no. 1 ; ed. WF, no. 93, PMFC XIV, no. 36

4. Spiritus et alme/Gaude virgo salutata/Tenor  
fol. 2; [RISM no. 5]; troped chant setting a3, with c.f. in triplum and free "Tenor";  
facs. PMMM 6, 50; varied concordance to GB-Lwa 3, recto, no. 1 ; ed. PMMM 6,  
59-61, PMFC XIV, no. 73
5. Stella maris nuncuparis  
fol. 2v; [RISM no. 6]; rondellus a3; facs. PMMM 6, 51; ed. PMMM 6, 62-64, PMFC  
XIV, no. 37
- 
6. Patris superni/Patris superni/T. Pia pacis inclita  
fol. 3; [RISM no. 7]; conductus motet a3 with voice exchange; facs. PMMM 6, 52;  
ed. PMMM 6, 64-67, PMFC XIV, no. 38
7. Orbis pium/[Orbis pium] . . . -nia ovem/T. O bipertitum peccatum  
fol. 3v-4; [RISM no. 8]; conductus motet a3 with rondellus; facs. PMMM 6, 53-54;  
ed. PMMM 6, 67-70, PMFC XIV, no. 39
8. Barbara simplex animo/Barbara simplex animo/Tenor  
fol. 4; [RISM no. 9]; conductus motet a3; facs. PMMM 6, 54; ed. PMMM 6, 70-71,  
PMFC XIV, no. 80
9. Christi cara mater ave  
fol. 4v; [RISM no. 10]; frag. rondellus a3; facs. PMMM 6, 55; ed. PMMM 6, 72-75,  
PMFC XIV, no. 40



## I. PHYSICAL DESCRIPTION

Four sets of parchment fragments, including three (A, B, C) that were once musical flyleaves now removed, unfolded and kept separately in an envelope, and some pages of erased music still in the parent manuscript (D). The first three are of the later 13th century and the fourth is of the mid 14th. These may all have come from different sources.

### Fragment A

A page from what seems to have been a rotulus notated on both sides with music, mainly in double columns; now in two fragments, the upper portion (once fol. 3 and 4) measuring 257 x 300 mm and the lower portion (once fol. 2 and 5) measuring 245 x 190 mm, with fol. 2 just a stub; about one whole staff is missing between the upper and lower portions, with some of its notes and text still visible. Recto has all or part of 18 visible red five-line staves, and four more would be required at the top to complete item no. 1, for a total of 22 staves; verso has all or part of 19 visible red five-line staves, with two or more cut off at the bottom that would have been necessary to complete upper voices and a tenor for item 5. Width of written space is ca. 295 mm and of each single column is ca. 140 mm, with staff gauge 17-18 mm. Overall written area for 22 staves was thus ca. 620 x 295 mm. Given that the recto is incomplete at the top and the verso is incomplete at the bottom, this page was originally at least ca. 750 x 330 mm overall. There are one- and two-staff indentations of 16 mm for initials. Musical notation is EMN on recto and Franconian (two different hands) on verso.

### Fragment B

Single parchment leaf, once folded vertically on the left to form fol. 1 and 6, trimmed on all four sides with loss of music at the top, now 257 x 190 mm ; eleven red five-line staves of gauge ca. 13.5 mm visible on the recto. RISM suggests the original had 13 staves, but if the damaged voice at the top was complete on this page, then there must have been at least 17 staves, implying overall dimensions ca. 400 x 210 mm and a written space of ca. 360 x 172 mm. Given these dimensions, and that the verso has no music on it (it contains 14th-century monastic granger's accounts from Revesby Abbey), this leaf may have come, like fragment A, from a rotulus. Red ink is used for the English text of the tenor of item 1. Layout, music and text hands, and notation in EMN similar to Fragment C.

### Fragment C

Single narrow vertical parchment strip now 257 x 54 mm; once folded vertically down the middle to form folios Y and Z; recto and verso have visible left and right margins; ten red five-line staves visible on both sides (gauge ca. 14.5 mm on the recto and ca. 15.5 mm on the verso) but there is loss of music at the top and possible also at the bottom; the page was probably originally ruled for at least twelve staves and perhaps 15 or more, if top voice on recto covered seven staves like the second voice (height of written spaces thus ca. 315-395 mm or more). Though dimensions are slightly different, the layout, music and text hands, and notation in EMN are similar to Fragment B.

## Fragment D

One parchment bifolium, fols. 35-36, not the center of a gathering; trimmed on the top and outer edges; music now erased, overwritten, and virtually illegible; the present center fold is not the original gutter, so there is loss of some music on fol 35-35v but the original second recto begins near the right side of fol. 35v and extends into fol. 36, so its written space is basically intact horizontally; fol. 35-35v ruled in four systems of three five-line staves with double-texting under each; the staves are rastrum ruled with a gauge of 13 mm; the full height of each system is 48-50 mm, with a finger gap between systems; the page lying across fol. 35v-36 was rastrum ruled in 12 five-line staves (now 11, with the loss of the top staff) with gauge 13 mm and width 153-55 mm; the written space was originally about 235 x 155 mm, indented 9 mm from frame-rule, which are likely the same original dimensions as on fols. 35-35v; top two visible staves (originally top three) indented for a major initial; the word "tenor" is written between the bottom two staves. Franconian long-breve notation for item 1 and 3; Ars nova notation with breves, semibreves, and minims for item 2.

## II. HISTORY

No info. on music leaves. Written for Revesby Abbey? The flyleaves were once bound into a 14th-century English copy in parchment of Walter of Lille's Alexandreis. This manuscript is partly palimpsest over erased accounts from Revesby Abbey and polyphonic music (D). Fragment B also has accounts from Revesby on the verso. The present binding dates from the 16th century.

## III. BIBLIOGRAPHY

RISM B/IV/2, 816-17; Levy (1951), MES; PMFC XIV, PMFC XVI, PMFC XVII, Private communication from Dr. Andrew Wathey concerning fragment D

## IV. CONTENTS

### Fragment A

1. [Regis aula]/[Regis aula]/Regis aula regentis omnia  
recto (fol. 3, 4v); frag. conductus-rondellus a3 in parts; concordance to Lbl 24198, fol. 132v (EECM 26, pl. 2); facs. iLevy (1951) after 228; ed. PMFC XVI, no. 100
2. [T]ota pulchra es amica mea/[A]nima mea liquefacta est/T.  
recto (fol. 3, 4v); voice-exchange motet a3; facs. Levy (1951) after 228; ed. Levy, 232-33, PMFC XIV, no. 57
3. [Alleluia celica rite]/[A]lleluia celica rite/T.  
recto (fol. 3, 4v, 2v, 5 ); voice-exchange motet a3; facs. Levy (1951) before 229; ed. PMFC XIV, no. 56
4. [T]homas gemma cantuarie/[T]homas cesus in Dovia/[Primus Tenor]/Secundus Tenor]  
verso (fol. 4, 3v, 2, 5v); facs. in EECM 26, pl. 210-211); voice-exchange pes motet a4; concordance to Cambridge, Gonville and Caius College, 512/543, fol. 254v-

255, no. 6 (facs. in EECM 26, pl. 128-129) and Recon II, no. 29; ed. Levy, 234-39, WF, no. 67, PMFC XIV, no. 61

5. [S]i lingua lota fuerit/[M]ors amar . . .  
verso (fol. 5v, 2); frag. triplum and duplum of a motet a3

#### Fragment B

1. [Veni mater gracie] . . . gaudii post hoc peperisti. Gaude digna tam benigna/T. Dou  
way Robin the child wile wepe Dou way Robin  
recto (fol. 1, 6v); frag. pes motet a2; concordance in Lbl Cotton XXIX, no. 1; RISM  
reads incipit as "Salve mater"; ed. PMFC XVII, no. 52 (with incipit "Veni mater  
gracie"), MES, no. 18 (with incipit "Sancta mater graciae")
2. ...scit ortu solis naturalis/...libate floruit integritate/T.  
recto (fol. 1, 6v); motet a3, damaged and partially erased

The verso of fragment B was never notated with music.

#### Fragment C

1. three voice parts of motets  
recto
2. three voice parts of motets  
verso

#### Fragment D

1. illegible  
fol. 35; double-texted cantilena
2. illegible  
fol. 35v; double-texted cantilena
3. illegible  
fol. 36; one upper voice and tenor of a motet

Fol. 36v was never notated with music.